

Striking cover from a publication of the Caterpillar Tractor Company, Peoria, Illinois, representing the first attempt, it is stated, to portray an actual agricultural product in the field by direct-color reproduction. With but three colors—yellow, red, and black—the engraver has achieved a commendable full-color effect



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Selling Insurance Showed Me How to Sell More Printing!

By RUEL McDANIEL

ONE YEAR ago I left a well known printing concern after having been a member of its sales crew for about four years, to associate myself with a local insurance company. The latter was a new concern, and a selling job with it offered bright possibilities. My work on the sales staff consisted first of selling stock in the new corporation, and when that was finished, selling life insurance in the local territory.

The position proved to be everything that it was represented to be. I made progress from the start. I learned things regarding selling that I had never even dreamed about before. For the first time I looked upon salesmanship from an entirely new and alluring viewpoint.

And, odd as it may seem, that is primarily why I am back again with my old printing firm today. I have been back three months. My sales are practically double my best week's record prior to my insurance experience. Yet I do not believe I work as hard.

I used to believe I was quite a salesman. I often topped the list of our five men, and I seldom turned in less than enough business to keep me in second place. However, I soon discovered, after going with the insurance company, that I was nothing more than a dub salesman. I discovered that about the only offense I had not been inflicting upon the busi-

ness of selling was to approach a prospect with, "I don't suppose you want any printing today, do you?" Thinking back over my selling methods prior to going with the insurance firm, I'm rather surprised that I didn't do that too!

I learned quickly in the insurance business that we of the printing industry

The successful insurance salesman has learned what he knows in a hard school—but they are invaluable lessons. This writer offers you, from his insurance experience, some sound ideas he now uses in selling printing

are not aggressive enough. We are too afraid of losing that which we do not possess: an order. All along, during my first four years of selling printing, I had led myself to believe that it was not a good idea to push a prospect too hard for fear of irritating him beyond his point of endurance and thereby causing him to give a negative answer. I was afraid of losing an order which was not an order at all. I merely had a chance to secure an order, and I was treating it with kid gloves, as though it were a certainty.

I realize now that more printing orders are missed by salesmen by their failure to press for the decision than by their insistence upon a definite answer from the prospect. Today I constantly bear in mind that I cannot lose an order which I do not have; on the other hand, I can easily lose my chances of securing an order by my hesitance in insisting upon receiving a definite decision in the matter from the prospect.

I learned, as an insurance and security salesman, the real value of a certain amount of independence and indifference toward a prospect. I found then, and I have discovered the same to be true since in the sale of printing, that, if you get over to the prospect the idea that he is not the only prospect in the world to whom you can sell, he appreciates you more. When a prospect thinks that his order is a matter of vital concern to you, he is more inclined to wait and dicker along with you. He, unconsciously or otherwise, assumes that, if his order is so important to you, you probably are willing to give certain concessions in order to secure it. That sort of viewpoint is not good for the printing business nor any other business.

As a security and insurance man I had it drilled into me—so consistently that I finally came to believe in it—that I must not go home in the evening until I had

secured the order I was definitely after. In selling securities and insurance the successful salesman's day is never done until he has accomplished what he has set out to accomplish.

I have applied that to the printing business with most remarkable results. Just the other day I had the biggest single day's sales of my entire career as a printing salesman. Yet at five o'clock I walked ten blocks to see the prospect whom I had definitely determined to close before that day was over. His order amounted to over four hundred dollars, and several competitive salesmen had been working on it for days.

When I entered his office he was just about to leave. When I told him I had come to close the deal, he sat down and smiled. "Well, a fellow who will make a call at this time of day deserves a hearing, at any rate!" he commented. Fifteen minutes later I left with the order—at a price that means a real profit to my company. A year ago I would have waited until the following day to have seen that prospect, and probably would have lost the business.

It is surprising how much printing a man can sell between five and half-past six in the afternoon. That is the time when nearly all other salesmen, including competitive printing-house representatives, have called it a day, leaving the prospects' offices clear for the man who is aggressive enough to walk in and demand the business.

Not until I began selling insurance and securities did I realize the importance of definite ideas to present to prospects. Business men in all lines today as never before are grasping for practical ideas that will help them to save more money or to do more business.

That represents a wonderful opportunity for the aggressive printing salesman possessing the energy to develop printing ideas and the nerve to show them to his prospects. By following this plan of selling, I have taken more than half my business out of the competitive class. Other salesmen can compete with you in prices, but they cannot compete with your own ideas.

The successful life-insurance and security salesman will not call upon a prospect until he learns something about his business and his problems. Knowing these facts, he then presents a definite plan for overcoming these problems with

an investment in securities or insurance, as the case may be. He does not merely go in and ask the prospect to buy. He has a definite plan worked out whereby he can prove to the prospect that he will lose if he does not buy the plan.

The same thing works with equal effectiveness in the sale of printing. If a salesman enters a man's store and asks him to buy ten thousand broadsides, the merchant will answer negatively at once. He sees no reason for buying broadsides.

But if the salesman has studied the merchant's problems and knows that he needs ten thousand broadsides to move a definite amount or kind of merchandise, and he has that broadside roughly sketched to show how it will look, then he has something to talk about and he is therefore well on his way to a sale. The idea will make all the difference in the world. Take it from an insurance and security salesman who learned to apply that knowledge to his chosen industry.

Campus Phone Card Profitable for College-Town Printers

By T. NEIL TAYLOR

FOR THE college-town printer who believes in stimulating business by promoting new ideas that mean orders for his shop, the campus phone card is an advertising medium which has been successfully developed by two students at the University of Oregon during the college year concluded last spring.

The campus phone card has proved popular with the merchants of the city of Eugene as a means of getting advertising messages before the students at their houses. It is also finding favor with the students themselves, as this novel card is an aid in quickly locating phone numbers and in jotting down calls for students in the house.

The card itself consists of a piece of tagboard 14 by 22 inches in size, cut from 170-pound stock. It is divided into three columns, the center one measuring approximately 30 picas, and the flanking columns of a width of about 23 picas. A unique feature of the card is the small scratch-pad, containing about 100 sheets 1½ by 4 inches in size, which is attached to the top of the center column with two ordinary wire staples.

Down about the middle of the center column is a space containing the phone numbers of all the sororities, fraternities, and dormitories on the campus. There are also several extra blank spaces provided for filling in names and numbers frequently called by members of the individual houses.

Advertisements for messenger service, a taxicab company, a laundry, a clean-

ing-and-dyeing organization, several of the restaurants, service stations, a jeweler, and a number of doctors and dentists, occupy the remaining space. The phone number of each advertiser is displayed in heavy black type. These ads run in size from 3 by 5 down to 1 by 2 or less. The last-mentioned advertisements are of the business-directory type of advertising used by daily papers. The most popular size displayed on these campus phone cards is 2½ by 4. The card contains sufficient space for thirty-three advertisements.

Space is sold at fifty cents* a square inch, and an advertisement is good for the school year. The cards are distributed at the beginning of each term—in fall, winter, and spring. Every organization on the campus is reached, and the cards are nailed above, beside, or close to the telephone with eight large-headed upholstery tacks. It has been found that the majority of the cards survive the three-month term, but in any event they are renewed at the beginning of each university period.

Any printer can get in touch with a couple of live students who could successfully put the idea over, making some money for themselves and creating an extra printing order for his shop.

*It is difficult to understand how, with this unit rate, the total revenue could be made to produce a reasonable profit for the printer. We recommend that the printer figure up his total costs for producing this card and selling the space, and then determine a profitable space rate for this medium.—EDITOR.

Operating Ratios: Indicators for the Guidance of Management

By EDWARD THOMSON MILLER

Are Profits Slipping? Your Operating Ratios Will Point to the Weak Links. No Executive Can Afford to Miss This Vital Contribution!

HE WAS sitting at his desk, gazing out the window with a faraway look, when I entered his office. "What's the matter, old man? Thinking of a vacation?" He turned his "faraway" upon me, but did not answer at once. I knew then that it was not any vacation. Finally he said: "No; but where are the profits in the printing business going? The harder we work, it seems, the less money we make. What's the answer?"

Before him on his desk lay the latest operating statement presenting another "thin margin of profit." He pushed the statement across for me to see for myself.

"Pretty small per cent, but you are lucky you are not in the red—hundreds of them are, you know," I commented. He seemed interested when I told him that out of the 465 printers doing nearly \$71,000,000 of business in 1930, only 291, or approximately 61 per cent, made a profit, and that the average profit for the whole group was less than 4 per cent.

Ten years ago, in 1921, a cross-section of the printing business in America revealed average net profits of 11.59 per cent. During the decade there has been a persistent decline in profits—the margin between total costs and selling price has been "squeezed" thinner and thinner for all printers, and for many it has disappeared altogether. Furthermore, during these last two years of depression many managers who previously enjoyed good business with satisfactory profits have seen their volume decline in spite of their efforts and their profit margin dwindle and often disappear, if indeed it did not reappear as an absolute loss.

There are those who tell us that the amount of manufacturing effort is the same but the work is sold at a less price—that the printer has to do the same work for less money and therefore at a less profit. Others say that the manufac-

turing effort is greater while the selling price has not been increased, and consequently there is less profit. While there is much truth in these statements, they must not be taken at full face value, especially in view of the sharp decline of the 1930-31 "productive time" below the nine-year average. Of course the purchaser's cry, "Printing is too high," is more or less of a bogey to frighten competing printers into "shaving" their selling prices to lower levels.

that today's "thin margin" is due in a greater or less degree to both causes. All of which gives us the more reasons why management should endeavor to measure more carefully costs, profits, selling prices, and their interrelationships.

An interesting comparative study of the relationships of profits and expenses to sales may be found in Chart I. It covers the years from 1921 to 1930 both inclusive. Of course the sales are shown as 100 per cent and each of the expense

CHART I.—Showing How Net Profits Have Decreased Throughout a Period of Ten Years Because of Increased Costs in Administration, Sales, Materials, and Manufacturing Effort*

	1921	1922	1923	1924	1925	1926	1927	1928	1929	1930
Sales.....	100.00	100.00	100.00	100.00	100.00	100.00	100.00	100.00	100.00	100.00
Net profits.....	11.59	8.25	6.44	6.73	6.41	6.96	6.92	6.34	6.10	3.93
Administrative expenses.....	11.47	11.98	13.07	12.67	12.43	13.06	12.75	12.50	12.47	13.78
Selling expenses.....	5.61	5.78	7.44	7.60	6.76	5.84	7.19	7.35	7.00	7.68
Total administrative and selling.....	17.08	17.76	20.51	20.27	19.19	18.90	19.94	19.85	19.47	21.46
Materials used.....	30.62	31.11	32.35	32.48	32.73	31.97	32.74	34.26	33.94	32.99
Factory fixed expense, stock handling, and work in process.....	5.73	6.01	6.23	6.49	7.11	7.37	6.83	6.67	6.66	7.53
Factory current expenses includes wages.....	34.98	36.87	34.47	34.03	34.53	35.08	33.62	32.78	33.66	33.96
Factory cost.....	71.33	73.99	73.05	73.00	74.37	74.42	73.19	73.71	74.26	74.48

*Ratios from "Ratios for Printing Management, 1930," United Typothetae of America, Washington, D. C.

There is as yet no very definite way of determining the relation of selling prices to manufacturing effort and total costs except in the profit ratio, and that is unmistakably small. Whether it be small due to cut prices or to increased manufacturing effort may be difficult to determine, but most of us will probably agree

items, as well as the profit item, as a ratio or per centum of the sales. In 1921 the cross-section of the industry showed the ratio of an average profit of 11.59; in 1930 the ratio was 3.93.

In Chart II, which is a visualization of Chart I, the area indicating the margin of profit begins in 1921 with a rather

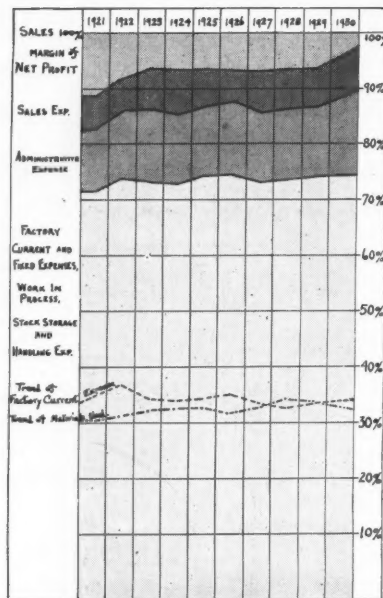


Chart II.—This chart shows how the margin of net profit has been "squeezed" by increases in sales and administrative expenses and in manufacturing costs

broad band and gradually narrows with the advancing years until in 1930 it is scarcely a third as wide. It has been "squeezed" to nearly the vanishing point by the upward flare of the bands which represent the sales expenses and administrative expenses, the aggregate ratios of which have increased from 17.08 in 1921 to an average of 19.44 during the ten-year period, the last four years being much higher in fact.

According to both Charts I and II, the trend of factory current expenses (upper dotted line in Chart II) has been slightly downward. In other words, management has done better in keeping down current expense in the factory than it has in the administrative and sales offices, but the increases in the ratios of materials used and of factory fixed expenses have elevated the total factory cost from the ratio of 71.33 in 1921 to an average ratio for the ten years of 73.58, the ratio during the last three years being notably higher than is the ten-year average. As these ratios are percentages of the total sales, decreases in the selling prices may have had some effect on profits; but, even so, management's task is to keep the several items of expense under such control that the ratio of profit to sales will be least affected and remain as constant as possible. Both these charts show that printers on the average have not done very good work on this. More and

more they have allowed administrative and sales expenses and the factory costs gradually to consume the dollar of sales until there is little left as profit.

To my mind it is quite plain that most printers do not watch their "indicators" as they might. Certainly those who are alert and do watch the signs as they go along in their businesses are able to show much better results than those who do not. Just as the ratios of the balance sheet† are measured by the standard or normal ratios to determine whether the business status is "symmetrical" or in line with sound practices, so the operating statement should be measured by or compared with normal ratios of a large group or aggregate of plants.

In Chart III we have the ratios of the various items of operating expense to net sales, compiled from 465 printing businesses, some of which made profits and the others losses—a sort of "run of the mine" group of printers. The second col-

umn on the chart shows the ratios of a group of 98 plants all of which made profits of 8 per cent or more. Even the comparison of the ratios of these two groups of plants is extremely instructive as showing, by fractions of a per cent saved here and there, how the profit of the 98 plants increased over the "run of the mine" group of plants.

For instance, notice how the ratios of the various items of expense of the 465 plants vary with the same items of the 98 plants. In one item the ratio is 19.00 rather than 19.81; in another 8.46 as against 10.41; in another 2.33 instead of 2.68, and so on down the entire list of expense items—only small percentages in expense saved here and there, and yet when the aggregate is made up the 98 plants show a ratio of average profits of 12.67 to sales as against the 4.15 of the 465 plants. In these days no such profit "just happens"—it is obtained by someone carefully "watching the corners." Some of the 98 plants made profits of over 20 per cent, none under 8 per cent.

CHART III.—Ratios of Operating Expenses and Profits to Sales*

	RATIOS	
	465 Plants, of Which 291 Made a Profit	98 Plants Earning Profit of 8 Per Cent or More
Gross sales, less allowances.....	100.00	100.00
Paper.....	19.81	19.00
Ink.....	1.97	2.50
Bindery materials.....	10.80	.87
Miscellaneous purchases.....	10.41	8.46
Total materials used.....	32.99	30.83
Stock storage and handling expense.....	.44	.56
Rent.....	2.68	2.33
Insurance.....	.47	.38
Taxes.....	.47	.45
Depreciation on equipment.....	3.55	3.22
Total factory fixed expenses.....	7.17	6.38
Wages.....	29.90	28.14
General factory expense.....	1.24	1.32
Departments' direct expenses.....	1.70	1.79
Light.....	.25	.20
Power.....	.59	.54
Spoilage.....	.28	.26
Total factory current expenses.....	33.96	32.25
Work in process—increased.....	.08	.20
FACTORY COST OF GOODS SOLD.....	74.48	69.82
GROSS PROFIT ON SALES.....	25.52	30.18
General expense.....	1.58	1.55
Office expense.....	.94	.82
Packing, shipping, and delivery.....	.99	.88
Salaries (executive).....	5.76	4.68
Salaries (clerical).....	3.52	3.18
Allowance for bad accounts.....	.60	.44
Fixed expenses (rent, insurance, taxes, depreciation).....	.39	.41
Total administrative expenses.....	13.78	11.96
Salaries and commissions.....	5.25	4.04
General and traveling expenses.....	1.36	1.00
Advertising.....	.97	.81
Fixed expenses (rent, insurance, taxes, depreciation).....	.10	.13
Total selling expenses.....	7.68	5.98
TOTAL ADMINISTRATIVE AND SELLING EXPENSES.....	21.46	17.94
NET PROFIT ON SALES.....	4.06	12.24
Financial income and expenses (income-expense).....	.13	.38
Other income and expense (income-expense).....	.22	.05
TOTAL NET INCOME.....	4.15	12.67

*Ratios from "Ratios for Printing Management, 1930," United Typothetae of America, Washington, D. C.

It certainly shows that management in these 98 plants is driving with its eye on the "indicators" and "measures," and exercising the controls in such a way as to reach its profit objectives in a successful manner.

While I was discussing all this with my manager friend, his accountant was reducing the items upon his operating statement to ratios. At this juncture he again placed the statement on the manager's desk for our examination.

"It is a good thing that you use on your statements the standard classification of accounts," I commented, "otherwise you would not be able to make an intelligible comparison with the information given in Chart III."

We drew our chairs together at the large table and spread out the statement and the charts. First we took the group of inventory accounts:

Inventories	Amount	Ratios	
		Plant	Group
Paper	\$ 9,306.74	8.88	19.81
Ink	4,513.07	4.31	1.97
Bindery materials	2,274.29	2.17	.80
Miscellaneous purchases ..	7,933.18	7.58	10.41
Total	\$24,027.28	22.94	32.99

"Well, I see my ratio for paper is low, much lower than for the group," commented my manager friend; "that's because most of the paper I print is being furnished by the customer. I don't see why my ink is so high—I shall have to look into that. As we don't have a bindery, naturally our ratio would be somewhat above the average."

So we proceeded through the several groups of accounts, eliciting explanations about as they have been set down under each group. In the group of factory fixed expenses the ratio of rent is so abnormally high as to attract attention on the part of an executive at once. These items appear as follows:

Factory Fixed Expense	Amount	Ratios	
		Plant	Group
Rent	\$ 7,178.61	6.85	2.68
Insurance	260.66	.25	.47
Taxes	98.40	.09	.47
Depreciation	3,955.46	3.77	3.55
Total	\$11,493.13	10.96	7.17

This particular business got caught with an expiring lease during the years when "high prices" prevailed, and negotiated a long-time lease which has since proved to be a continual embarrassment.

In the next group of accounts, factory current expenses, we find the item of factory wages nearly twice the normal. This happens to be due to inadequate control of this important item. The manager depends upon a superintendent to watch the factory expenses, but he also

SHALL WE MEET YOU AT THE UNITED TYPOTHETAE OF AMERICA CONVENTION at New Orleans OCTOBER 12 TO 15

?

Hundreds of the other master printers and plant executives are going. The program, says Secretary John J. Deviny, will be keyed to today's conditions—it will deal with the immediate problems that confront every printing company. This convention is too vital to be missed. Better examine your schedule again and decide to go. Notify U. T. A. headquarters if you have the time; if you haven't, go unannounced.

You'll not regret the trip!

compels him to look after the "front office" during the manager's almost continual absence from the plant. See the result in these comparisons:

Factory Current Exp.	Amount	Ratios	
		Plant	Group
Wages	\$45,612.07	43.53	29.90
General expenses	2,541.09	2.42	1.24
Depart. direct expense ..	885.84	.85	1.70
Light	459.27	.44	.25
Power	683.09	.65	.59
Spoilage	280.57	.27	.28
Totals	\$50,461.93	48.16	33.96

With these factory current expenses what otherwise might contribute to the gross profit is rapidly absorbed when the important items, such as wages and general expenses, are shown by the ratios to be out of line. And when these dominating items in both fixed and current factory expenses, or in any other group of accounts for that matter, are particularly high, as they are in this case, it is no wonder that the ratio of gross profit

is greatly reduced and appears here as only 13.08, as against the average of 25.52, as indicated below:

Factory Cost	Amount	Ratios	
		Plant	Group
Materials	\$ 24,027.28	22.94	32.99
Stock storage and handl. ..	726.94	.69	.44
Factory fixed expense	11,493.13	10.96	7.17
Factory current expense ..	50,461.93	48.16	33.96
Totals	\$ 86,709.28	82.75	74.56
Work in process	4,364.47	4.17	.08
Total cost	\$ 91,073.75	86.92	74.48
Net sales	104,787.78	100.00	100.00
Gross profit	\$ 13,714.03	13.08	25.52

It would be extremely difficult for a gross profit of only 13.08 per cent to stand up very long against the administrative and sales expenses herewith:

Administrative Expense	Amount	Ratios	
		Plant	Group
General	\$ 419.63	.40	1.55
Office expenses	752.50	.72	.82
Packing, shipping, deliv. ..	2,076.67	1.98	.88
Executive salaries	4,180.00	3.99	4.68
Clerical salaries	2,790.99	2.66	3.18
Bad-accounts allowance ..	498.06	.48	.44
Fixed expenses	405.85	.39	.41
Totals	\$11,123.70	10.62	11.96

Every item, except packing, shipping, and deliveries, and the allowance for bad accounts, is below normal and the total for the group is much below, showing good management in administrative expenses. The same thing is noted in the group of selling expenses, which compare favorably as follows:

Selling Expenses	Amount	Ratios	
		Plant	Group
Salaries and commission ..	\$3,775.72	3.60	5.25
Gen. and trav. expenses ..	212.11	.20	1.36
Advertising	212.05	.20	.97
Fixed expenses10
Totals	\$4,199.88	4.00	7.68

The above-given exposition of the company's selling expenses clearly shows the actual conditions—a lack of aggressive sales effort. Better salaries and commissions to the more hard-hitting, fighting salesmen, backed by more advertising effort of the right kind, might have put on several thousand dollars more of sales and kept the concern from going into the red. Attempting to conserve money by holding back upon the cost of the right kind of sales effort is generally poor policy. In this case the little saved here was more than wasted in the mechanical departments by the too numerous operatives who were found to be "standing around waiting for work."

The total of the ratios for selling and administration is 14.62 as against a normal of 21.46, a saving of nearly one-third, but the ratio still exceeds the gross profit by 1.54, making an operating loss. Fortunately this loss is turned into a small profit by the favorable net income from the financial transactions—earnings from discounting invoices, interest on notes receivable, sales of salvage, etc.

The comparisons disclose the spots which require management's attention—ink, bindery materials, rent, depreciation, factory wages, general factory expenses, light and power, stock storage handling, packing, shipping, and delivery—all of which are sufficiently above

which is earnestly striving to get the cost of its manufacturing effort and of its administration and selling down to proper relationships to insure a profit, prefers to use as normal ratios those based on "total cost of sold product, exclusive of materials." Accordingly we have pre-

with normals also show wherein items of expense are "in" or "out of" line, enabling management to put its finger on the spot that needs attention or supervision and to apply remedial measures before it is too late.

Whether upon the basis of "net sales" or of "manufacturing effort exclusive of materials," comparison of operating ratios is a measure of the effectiveness of management that may mean the difference between loss and profit or between profit and more profit. The ever-narrowing margin of profit makes it imperative that management shall take cognizance of every "indicator" of the operations of the business, so that it may apply those efforts which are necessary to keep the costs of operation so well within the income that consistently and constantly there shall be a profit. The operating statement is one of the most essential of these "indicators," and one within the reach of the management that cares.

CHART IV.—Showing Ratios of Items of Expense to Total Cost of Manufacturing Effort Exclusive of Materials*

	RATIOS
	Composite for 465 Plants, of Which 291 Made a Profit
Total cost of manufacturing effort, exclusive of materials.....	100.00
Stock storage and handling expense.....	.70
Rent.....	4.26
Insurance.....	.75
Taxes.....	.75
Depreciation on equipment.....	5.64
Total factory fixed expenses.....	11.40
Wages.....	47.51
General factory expense.....	1.98
Departments' direct expenses.....	2.69
Light.....	.39
Power.....	.93
Spoilage.....	.44
Total factory current expenses.....	53.94
Work in process (increase-decrease).....	.13
FACTORY COST OF GOODS SOLD, exclusive of materials.....	65.91
General expense.....	2.52
Office expense.....	1.49
Packing, shipping, and delivery.....	1.57
Salaries (executive).....	9.15
Salaries (clerical).....	5.59
Allowance for bad accounts.....	.95
Fixed expenses (rent, insurance, taxes, depreciation).....	.62
Total administrative expenses.....	21.89
TOTAL COST OF COMPLETED PRODUCT, exclusive of materials.....	87.80
Sales salaries and commissions.....	8.34
General and traveling expenses.....	2.16
Advertising.....	1.54
Fixed expenses (rent, insurance, taxes, depreciation).....	.16
Total selling expenses.....	12.20
TOTAL COST OF SOLD PRODUCT, exclusive of materials.....	100.00

*Ratios from "Ratios for Printing Management, 1930," United Typothetae of America, Washington, D. C.

normal to throw the operations into the red. Good management will commence at once to correct the conditions which bring about ratios higher than the average or normal. The "indicators" show what is *wrong*; it is management's duty to change the conditions to *right*.

Because of all the varying conditions which enter into the use of materials, the "factory cost of goods sold" in one plant might vary quite considerably from that in another or from the normal. For instance, in the plant under comparison the paper used was less than half of the normal amount, owing to the fact that the customers instead of the printer furnished it. This makes it difficult to compare the ratio with normal ratios where the paper is ordinarily furnished by the printer. For that reason management

sented in Chart IV a table of normal ratios, and below we have made comparisons of ratios of one set of accounts in the statement of the same business as is employed above.

Let us take the group of factory current expenses and compare the individual ratios with the normals shown in Chart IV. We find them to be:

Factory Current Exp.	Amount	Plant	Group
Wages.....	\$46,612.07	56.58	47.51
General expenses.....	2,541.09	3.08	1.98
Depart. direct expenses.....	885.84	1.07	2.69
Light.....	459.27	.55	.39
Power.....	683.09	.82	.93
Spoilage.....	280.57	.34	.44
Totals.....	\$50,461.93	62.44	53.94

Once again we find the item of wages high as compared with the normal, as are also the items of general expense and light. And so the ratios on the basis of "manufacturing effort" when compared

Comparative Reading Qualities of the Reverse Plate

Advertisers and printers who favor the use of reverse plates because of their "different" appearance might profit by the conclusions of an article in the *Journal of Applied Psychology*, concerning an investigation of this subject. A scientific analysis by Drs. Miles A. Tinker and Donald G. Paterson discloses an advantage of 10.5 per cent in the speed with which black letters on a white background can be read as compared with white letters against the black of the reverse plate. Furthermore, these investigators report that black type can be read at a distance 15 per cent greater than that at which the white characters are sufficiently legible for reading.

Reading habits are primarily responsible for these facts, say these psychologists. When a person is reading a reverse plate he displays a tendency to give attention to the black background, since he is accustomed to reading black characters. He unconsciously continues his normal association of dark space with objects and white areas with the space between these objects.

The recommendation based on these findings is that the amount of the white reading matter on a reverse plate or set against any black or dark background should be as limited as possible.

Take Your Minds Off the Cyclone Cellar!

AN EDITORIAL

TOO MANY printing-plant and supply-house executives are still in the cyclone cellar. The fact that the business cyclone did twice and thrice as much damage in many other industries does not console them. They have mourned so long that mourning has become their state of mind; they cannot give it up. Like the old lady "enjoying" ill health, these executives are dismally enjoying hard times.

Such tendencies only emphasize the distinction between two types of executives: those who *are* executives, and those who still peer timidly from their underground havens. Business depressions have a disconcerting way of grouping the leaders and the followers. But the doleful propaganda peddled by the dugout residents still does far more harm than people realize in handicapping the efforts of executives who are carrying on as usual, the cyclone cellar forgotten.

IS THE crisis actually over? We think so. There are many evidences of improved conditions. There would be many more but for the apathy of executives who have acquired the cyclone-cellar frame of mind and will not shake it off and get into action once more.

Definite indications of improvement? The book industry, considered a reliable index of general business conditions, reports a distinct gain. Heads of dominant companies in the shoe, motion-picture, tobacco, and chemical industries quote increased receipts and display a confident attitude as to the future. The Dallas Typhetae weekly letter comments: "The production of shoes fell away to 70 per cent of normal at the end of 1930. Now it is back to 90 per cent. Underwear dropped off to 82 per cent. It is back to 90. Tires fell to 70 per cent. They are up again to 93. Cotton printed cloth tumbled to 80 per cent of normal. Now it is over 130."

To get closer to our industry: The Crescent Engraving Company, Kalamazoo, Michigan, in a recent letter comments, "We are enjoying pretty good business in our color department and therefore are keeping our men busy day and night." Kable Brothers Company, widely known printing-publishing concern at Mount Morris, Illinois, is planning to erect a modern office building for its own headquarters and the offices of its customers.

WHAT can the printing-plant executive do to stimulate general business and his own sales volume? He should spend at least his normal amount for advertising and other sales promotion. The printing concern

which regularly circularizes its customers and prospects is accomplishing two desirable aims: promoting its own printing sales, and developing a more optimistic attitude on the part of those circularized. Business men recognize an increased volume of advertising matter received as a sign of restored confidence. Such indications gradually induce them to fall in line. And then the printer benefits.

What about the non-advertising printer? He meets the fate that is always his—he merely drops from sight.

AND THE manufacturer and the supply man? Every printer expects the equipment salesman to show him how modern machinery will reduce his costs, and reduced costs just naturally lead to increased volume. He expects that salesman to urge him to buy in preparation for improved conditions; and the argument is sound. Keen competition will rule for some years—no thinking person will expect boom times over night. However, many properly equipped and keenly aggressive printers are destined to enjoy boom times throughout the next few years, though the industry as a whole may be progressing at a slow pace. There are numerous printing firms, remember, which earned larger profits in 1930 than in 1929, and which anticipate still larger profits for the current year; such instances, scattered among the less successful examples, improve the average.

But every printer is quick to note indications that the manufacturer himself is retrenching, not expanding. If the printer knows that a manufacturer recently laid off a hundred men and has canceled his advertising campaign, the salesman's arguments will not register.

SO IT goes, right down the line. We must all play ball. The printing-plant executive must climb out of the cyclone cellar and conduct his business on the basis of normal times—spending money to get the best returns, and setting an example which will impel the prospect to do business with this firm. The manufacturer and the supply man must not expect to sell their products without evidence that they also are playing the business game by investing their dollars on a business-as-usual basis. Equipment concerns may logically be expected to lead the procession. With greater resources and stronger banking support than are available to most printing firms, they should set the pace—and in doing so their own interests must inevitably profit.

Many printing companies and equipment manufacturers will determine their business ranking within the next six months. An intelligently aggressive program, ably prosecuted, will place them among the leaders. Or a timorous, ultra-conservative attitude, expressed in an anemic, wavering policy, will put them in the ranking they deserve—down among the also-rans.

Executive leadership carries a tremendous responsibility. Where will *your* firm rank?

Halftones for Two-Color Printing Produce Brilliant Results

By STEPHEN H. HORGAN

THE Sun Engraving Company, of London, favored THE INLAND PRINTER with two sets of engravings presented on the following two pages. These engravings were shown in the two-color sixteen-page booklet illustrating an old idea of the writer's—that photoengravers could add several hundred per cent to the attractiveness of their product by taking advantage of the many makes of two-color presses now in use and making duographs for printing on these presses.

When, in London, I met Mr. Hunter, the genial president of the Sun Engraving Company, one of the unquestioned leaders in color engraving and printing both in photoengraving and rotogravure, he said: "I agree, Mr. Horgan, with your articles used in THE INLAND PRINTER, that we photoengravers neglect the privilege we have of making plates for two-color printing. I wish you would get me up a booklet that illustrates your idea." The results of the first experiments are shown in that booklet, and two of the Sun company's plates, printed by THE INLAND PRINTER, are seen on the next two pages. From the foreword of this booklet we quote these paragraphs:

"Since the invention of printing it has been customary to print illustrations in a solemn and funereal black ink. Some years ago we improved on this by adding sepia, buff, yellow, orange, and other tints under the black with gratifying effects, a most popular combination being that of orange with black or green-black ink. Then we took up three-color work, and it required years to bring it to its present state of perfection, passing over the possibilities found in the simpler two-color printing.

"Now we are inaugurating a method to save our advertising clients and publishers expense in printing as well as engraving. In place of the four printings now thought necessary for book jackets, high-grade advertising, and illustrations of all kinds, why not try two colors for a change? The two-color presses are at hand in almost every printing shop today. Let us utilize them. All that is re-

quired is that the halftones be duographs engraved for two printings and that a suitable combination of colors be chosen to harmonize with the subject.

"It is a simple new instrument, with two strings, that we are adding to the engravers' and printers' orchestra. We have but to learn the chords, when we can produce most delightful harmonies."

During 1894 the writer was engaged in photointaglio engraving for steel- and copper-plate printers. He also produced some intaglio duographs for the lithographers. These intaglio plates are called "deep-etched" by offset printers today. The lithographers pulled transfers from these intaglio etchings and printed in two tones of the same ink, giving results which attracted much favorable attention. Later he made two-color halftones, one of them, the reproduction of a lithograph in twenty-three printings of the great Sistine Madonna, by duograph for printing in simple red and green inks. This was a sensation in the American Institute of Graphic Arts exhibitions and wherever else shown.

The duograph halftones are simple to make if photographers undertake them with courage and understanding of the simple requirements, which are to make

two halftone negatives with the same screen from the same copy. Halftones must be produced at angles of 30 degrees to each other to avoid a moiré pattern. One negative should be strong in contrast—as near a highlight negative as possible. This is called the key negative, the halftone from it being printed in the stronger ink or color. The second negative is to be rather flat and undertimed, and thus the halftone should be printed in the lighter ink or color.

Remember that this is a plea for utilizing the duographs for printing in two-colored inks entirely, with no black ink used in the printing. Which two-color inks should be used will be learned by experiment, and they should of course harmonize with the subject. Let us see what our photoengraver, printer, advertiser, and publisher readers are doing with these duographs in two colors, and we will print them as inserts if they are sufficiently interesting to justify it.

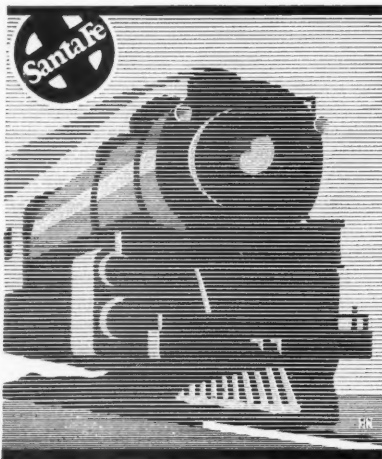
It Started, Remember, During a Certain Other Depression!

At the age of fifty-six, with the panic of 1873 just two years behind and the Pinkham family's affairs at the nadir, Lydia Pinkham commenced the business venture which made her famous.

There was nothing to suggest success. The vegetable compound that she had to offer was but one of any number of vegetable compounds then on the market; for the particular weaknesses which her compound offered to cure there was many another remedy. Her business experience was confined to whatever she may have been able to learn from watching the consistent failures of her amiable husband. She had no capital.

After two years it appeared that the neighborhood sales of Lydia E. Pinkham's Vegetable Compound would not be able to support the family. Then one fine day, in 1877, her son Will inserted an advertisement in the *Boston Herald*. The family had little faith in that rash move, but within forty-eight hours came orders for three- and five-gross lots. The proof was enough. From then on every available penny went for advertising for the vegetable compound.

The business is now operated by the third generation. (Lydia died in 1883.) The advertising appropriation for 1931 was \$1,500,000.—"Double Dollars."



For novelty and, where subject permits, also forcefulness, the horizontal-line technique of Byron H. Wenzel, Detroit, offers decided possibilities, as the illustration suggests. The Santa Fe railroad recently adopted the style for a series of newspaper and magazine advertisements, and also for use on posters



A Symphony in Yellow

Because half a loaf is better than none—meaning that two colors may be sold when four cannot—the suggestions of the Sun Engraving Company, related in the article which precedes, should interest every printer



Eton and Harrow at Lord's

Two halftones in two printings. Demonstration from a booklet of the Sun Engraving Company, of London, which suggests the esthetic possibilities and economic advantages of one run with available two-color presses

THE PROOFROOM

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies, however, cannot be made by mail

By EDWARD N. TEALL

These Plurals and Possessives Convey an Exact Meaning

Please advise which of the following statements you deem correct: "Men's, Women's, and Children's Garments Bought and Sold," or "Men, Women, and Children's Garments Bought and Sold."—*California*.

This is what I'd term a comfortable query, because the answer is so obviously a matter not of opinion but of simple fact. The first form is correct. Three classes of garments are named: men's, women's, and children's. The three possessives are coördinate. In the second way of writing the line there is only one possessive, and the words as they stand say that men are bought and sold, that women are bought and sold, and that children's garments are bought and sold.

When the Proofreader Confronts One of the "Solemn Forms"

The word "wouldst" came up recently, and I don't know yet why that "e" should be in that particular word.—*Texas*.

What we call "solemn forms" are relics of old conjugations used when English was inflected. "Wast" and "wert" are specimens of English "as she was spoke" long ago. "Wouldst" is only a lazy slurring and squeeze-up of "wouldest." "What thinkest thou?" "Whither walkest thou?" "What wouldst thou have?" The "e" just simply slipped out because people insisted on being masters of their speech instead of slaves to it.

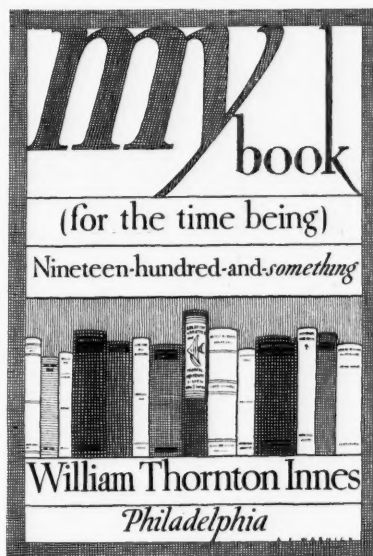
"Spoonfuls" and "Pairs" Often Trouble the Proofroom

Will you kindly tell me which is the proper usage of the following sentences: "Take two spoonful of sugar," "Take two spoonfuls of sugar." Also, "He has three pair of shoes," or "He has three pairs of shoes."—*Washington*.

"Spoonfuls" and "pairs." Many printshop and proofroom battles have been fought over words like "spoonfuls." You see, what is in mind is not the number of spoons but the number of times the fill

of a spoon is used as a unit. One full spoon and another full spoon are two full spoons. One spoonful and another spoonful are two spoonfuls; they would fill two spoons once or one spoon twice. "Spoonful" is a solid word; you don't put the sign of the plural in the middle, you place it at the end. You will find this clearer if you compare it with a word of similar formation, such as "boatlength." You would never wonder whether you should say "two boatlengths" or "two boatslength." It is true, however, that many writers of cookbooks prefer the form "spoonsful," and, if your customer insists on it, why should it be necessary for you to fight about it?

"Three pair of shoes" is colloquial. It is all right for ordinary free-and-easy speech, or in loose writing; but "pairs" is better in most writing or printing.



This book plate of a Philadelphia printer has special significance aside from its distinctive design. Notice the clearly lettered backbone of the tallest book, reading "Goldfish Varieties and Tropical Aquarium Fishes: Wm. T. Innes." This printer, also a fish expert, is now working on the fourteenth edition of the book so uniquely featured on his book plate

Capitals Should Be Employed for a Definite Purpose

A little while ago you had occasion to answer a query about capitalization of the word "State." I think you are quite right in capitalizing it when applied to a State of the Union. Let me give an example of its absurdity when kept down: "A man must be in a queer state of mind when he lives in a state where mind is of no consequence."

Now let us take the word "Speaker" as it applies to the House of Representatives. Only the other day I saw a paragraph where it was kept down, and "House" was kept up. They are both common nouns, and should be treated alike. But here is one more absurd sentence: "One man was telling another about his visit to Congress. The speaker said the speaker was a native of Ohio." But it becomes more absurd when you stop to realize that, with the addition of two commas, it is the first speaker that is meant, thus: "The speaker, said the speaker, was a native of Ohio."

I once tried to read a book about the President of the United States, but threw it down in disgust because my attention was distracted by seeing the word "president" lower-cased all through the book. I wrote the publishers that I had no use for a publisher who had not the courtesy to dignify the President of the United States with a capital. I told them that the best houses in the country had a rule that all titles of distinction, dignity, preëminence, or learning, when preceded by "the," should be capitalized; as "The Duke smiled," "The Cardinal assented," "The President was there."

They handle these things better in England; don't you think so?—*Ohio*.

Fine! This sort of discussion is more valuable to proofreaders than most of us realize. It goes to the foundations of their work. The proofreader should be the one to maintain standards of usage in such matters as capitalization, punctuation, and consistency of style.

Use of capitals was frequently overdone in the old days. It became artificialized. But it had a foundation in experience, not guesswork. It was utilized to make printing easier to read without needing to check up on the meaning. When the common noun "speaker" is used in denoting one particular person holding it as a title of office, it ought to

be set apart by a capital initial; it is in effect a proper noun when so used.

In war times I wrote a series of imaginary letters from a small boy back home to his uncle Over There, and it was published serially in a New York newspaper. I spoiled it by overdoing juvenile spelling. Later I wrote a book ("Books and Folks," published by Putnam's), and in that I overdid the use of capitals; I used them after the fashion of Carlyle, to give emphasis or dignity to certain words—and overloaded the pages with big letters. Excess should be avoided, both in use and non-use of capitals. Use capitals where they do something that needs to be done. Use lower case where it can cause no ambiguity or uncertainty as to the exact meaning of the word and its relation to the rest of the sentence. And strive to formulate a style that will give consistency to your work.

That they do these things better in England I would hardly say. They do devote more attention to regularity in style; they are more conservative than we Americans. But sometimes they are a little heavy with rulebook regulation; our print is more lively.

It is the proofreader who should be the guardian over these matters, in the printing business. Proofreaders should be ever alert for opportunities to convince author and publisher that it *pays* to be particular about matters of style, and also to command confidence in the proofreaders' ability to give rulings.

Deriving Medical Plurals From the Greek or Latin

I much appreciate your courteous reply to my question regarding the plural of "epididymis." It may interest you to know that Dr. Morris Fishbein, editor of *The Journal of the American Medical Association*, has stated that the correct form is "epididymides," as you also suggest, and we will adopt this spelling in our medical magazine.—*Chicago*.

In a "popular" publication you might say "epididymisses," but that would not do for a scientific publication. In such words, used in technical publications, the only thing to do is to take the Greek or Latin plurals. This is quite a different problem from that of the plurals of the words in common usage. In such I prefer to use the English plurals whenever they are not awkward or grotesque. I like "appendixes," "referendums," "moratoriums," better than "appendices," "referenda," "moratoria."

Where Can a List of English Spellings Be Located?

Has there ever been gathered together a list of spellings peculiarly English? I worked on a book of 600 pages which had to be looked through after our plates were made, searching for words that needed to be changed in spelling before the set of plates for England was made. "Waggon," "faggot," etc., are not always easy to spot. Of course the "our" and "ise" words were not so elusive.—*California*.

Ouch—that hurts! It reminds me of a wretched failure I once made on such a piece of work myself. We are apt to think "waggon," "cheque," and a few such words, along with the "our" and "ise" words, are enough to see us safely through; but when you tackle an order where every variation between English and American usage must be caught, you find it isn't so simple.

Frankly, I don't know of such a list, but it certainly does seem that somebody must have made one. Perhaps there

is a book on the subject. No doubt there are fairly full lists in quite a number of books. Such a book as the University of Chicago Press "Manual of Style" might be expected to have it; my copy is not handy as I write. Won't you folks who among you know everything let us have the advantage of your knowledge here? Please tell us of any such lists within your knowledge. This department is not half what it ought to be, just because people are so slow about writing. No joking—these columns could be made even more interesting and useful than they are if proofreaders would send in more questions and more ideas. Shoot!

"If other printers would only instal cost systems in their plants, then the printing business would not be at all bad," is the lament of the other printers.

HELL-BOX HARRY SAYS—

By HAROLD M. BONE

A linotype operator can make *music* on his machine if he gets the *right key*.

A sapling fell in a papermaking machine and had its lower *limbs* ground to a *pulp*.

Some apprentices are so *weak* mentally they can't even *pull* a proof.

Unless you watch your *credits* very closely the only thing you'll be able to *collect* will be your *thoughts*.

Whoever thinks that *eggshell* paper comes from hens is *cracked*.

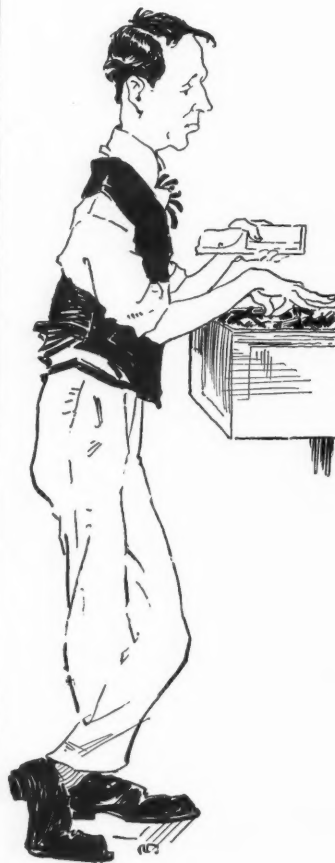
Recently a plate was *thrown* from a *pony* cylinder because it simply wasn't *mounted* properly.

When you take some girls out to dine it's a case of *continuous feeding*.

Occasionally a lady comp who *sets her caps* for the boss in the daytime also *sets her cap* for him in the evening.

When a printer *sings* his swan song the *notes* often linger on.

*It's important to cover a book
So that none of its value be lost,
But when writing the bill
It's important to fill
Out all items to cover the cost.*



What Protection for Designs Is Most Important to the Printer?

By WALDON FAWCETT

IT SEEMS that it may be after all a matter of choice, for printers, as to what form of protection shall be made available for original designs. At least a choice is to be made. And if final choice does not rest with the members of the printing and related industries, theirs at any rate is the privilege and duty of telling their respective members of Congress what they prefer. Also they must tell promptly, since this issue, in its new selective form, is to come before the initial session of the new Congress which is to assemble in December.

Vital to the Graphic Arts

Even in stressing to printers the importance of letting their wants be known, there is scant danger of exaggerating the significance for them of this question of public policy, nor the intimacy of its contact with the graphic arts. For example, it is not merely that a design-protective program will discipline conscious imitators and copyists. More than that, effective protection is a stimulant in direct proportion as it insures to creative and explorative enterprise the rewards of originality. The range or diversity of the sheltering structure is impressive. Within the scope of the protectorate are, on the one hand, type-face designs, advertising layouts, and typographical designs of every class. On the other hand the muster encompasses the shapes and patterns and surface ornamentation of cards, labels, calendars, cut-outs, and various other printed forms.

One or the Other

Only within a matter of recent weeks has it become certain that Congress, and the business community behind it, must take their pick of alternative species of Federal protection or authentication for designs. As all readers of THE INLAND

The Writer, Close to the Wellspring of National Legislation, Offers Herein a Reliable Summary of Contemplated Action Upon Design Protection

PRINTER have doubtless been aware, a proposal to overhaul the nation's design-pedigreeing machinery has been before the national legislature for several years past. This in itself is a development momentous to the printing industry, for it is only at long intervals that Congress ventures a thorough shakeup of the laws safeguarding "industrial property" and "intellectual property," so called. To be sure, there are minor amendments now and again. But years of agitation, deliberation, and reconciliation are necessary before Congress develops sufficient courage to attempt an enveloping revision and modernization of this whole set of statutes dedicated to the encouragement of modern commerce.

Change Long Needed

So printing-trade circles have had every reason to assume that the time was at hand for just such realignment of the agencies of design protection. Furthermore, the form that the reconstruction would finally assume has been taken for granted. For upward of a decade past, sentiment within and without Congress has been working toward a substitution of design copyright (or design registration, as it is sometimes termed) for the present institution of design patent. It required only the working out of the details and transferring of the certification machinery from the Patent Office to the Copyright Office at the Library of Congress—the latter already functioning as the clearing house for literary produc-

tions and all typographical or pictorial subject matter eligible for classification under the fine arts.

Probably only a small proportion of the busy executives in the printing industries and subsidiaries have ever taken time to analyze the program of design copyright. Reasonably and naturally a "Why not?" attitude has prevailed.

Aid From the Artists

Most printers know that they make comparatively little use of design patent. If design copyright would simplify, cheapen, and quicken the protection of printed forms, they were for it, and not too many questions asked. Moreover, it was not without influence upon sentiment in the printing industries that the artists and designers have rallied behind the crusade for design copyright as they have heretofore rallied to no other movement for the protection of ornamental expression. Thus the printing industry has for the most part assumed a waiting attitude. It was uncertain as to when design copyright would become a reality. But, if and when it came, all to the good, was the general feeling.

Make Your Choice!

Upon this complacent state plumps now the news that printers, in company with other interested parties, must, in justice to their own interests, make the choice between the new conception of design copyright and a belated proposal for modified design patent. So much is

made clear by interviews recently given for THE INLAND PRINTER by Senator Dill, Representative Vestal, and other members of the patent committees of Congress who will lead the campaign for design-protective legislation in the Seventy-second Congress as they did in the Seventy-first. Coming, as it does, coincident with the revival of efforts for revision of the trade-mark statutes and a general copyright revision, the result must be to focus sharply and insistently the whole question of what rights of monopoly are to be established in these assets of business which the accountants usually enter as "intangibles."

Reason May Prevail

To an observer watchful of signs there has been no lack of indications that the fate of design protection was not to be left to any one band of devoted reformers. To begin with, the basic proposal to broaden governmental protection for the "appearance" of articles of manufacture aroused apprehensions in several quarters. Manufacturers of "repair parts" or spare parts for stoves, ranges, agricultural implements, etc., were for a time fearful lest the extension of design protection should operate to prevent them from producing replacement parts for standard articles. Later, alarm spread to manufacturers of paper patterns and publishers of fashion plates and journals, who trembled lest they should be restricted in their liberty to follow style trends. Assurance of specific exemptions placated, for the most part, such legitimate borrowers of design inspiration.

Patent Office Defends Itself

The interludes we have referred to merely meant some delay in the progress toward the new ideals of design protection. Latterly a spirit of dissent or of doubt has appeared in quite a different quarter. For one thing, the administration at the Patent Office has challenged the charge of tardiness which has constituted one of the principal arguments for the introduction of design copyright. The Patent Office authorities admit that there was a time when it required as much as eight months to get action on a patent application, which meant that a market might grow stale or a novelty idea be usurped by some eavesdropper ere a pioneer could get distribution for a unique design duly protected by patent.

But that, say the Patent Office spokesmen, is a thing of the past. With more adequate facilities, and an increased examining force, applications for patents for designs should be cleared in a matter of three or four weeks at the outside. Likewise operating to check the advance of the design-copyright project has been the chorus of misgivings by retail mer-

might be salvaged. He voiced his conviction, during the discussions of design legislation by the Patent Committee of the United States Senate last winter, that a tinkering of the old system is all that is needed. But there was nothing to indicate that this loyalty to the principle of patent upon design was more than a passing thought. Only lately has Senator Dill communicated to THE INLAND PRINTER his decision to draft and submit at the next session a new or revised design-patent law. Senator Dill states that he has not decided upon the details of the modification. The significant fact is that the issue of reconstruction versus renunciation of the institution of design patent is to be sharply joined.

Goals to Be Achieved

For printers the nub of the proposition rests in the nature or character of the protection which is to be afforded a design that is fresh and "different." It might not be too difficult an undertaking to induce Congress to cut the cost of design-patent protection, and further to speed up the routine of issuing a certificate of design possession. Means might even be found to meet one of the sorest needs, that is, protection of design variants, so that the creator of a distinctive design motif could not have the ground cut from under him by conscienceless folks who steal the heart out of a unique design but add frills or vary the background just sufficiently to escape conviction on the charge of plagiarism.

Which Shall It Be?

Whatever the administrative concessions that might be made to open short cuts to design patent, there would still remain the deep gap between the fundamentals of the two patterns of design protection. It is on this rock that the vote of printers must split, if the voice of the industry is not unanimous. Sugar-coat the pill all you please—the fact will remain that design patent must demand a design that is an "invention." Design copyright, by contrast, is willing to give Uncle Sam's moral support to the design that is the fruit of authorship rather than of out-and-out invention. Which then is it to be: protection only for the design that embodies a stroke of genius, or modified recognition for the design that derives a new effect by rehashing devices old in typographic art?

★ ★ *A Copy Suggestion* ★ ★

An Invitation

TYPOGRAPHICAL beauty makes men—and women!—want to read your message; it invites them to read. It is like a friendly voice, subtle, charming, alluring. And who resists a friendly voice, though spoken from the cold type of an advertisement?

Interesting sales copy from a printed piece mailed to customers of the Ben C. Pittsford Company, Chicago

chants, notably department-store executives, who are fearful lest they will lay themselves liable to dire penalties if they sell (and especially if they reproduce in advertising) merchandise designs that later turn out to be infringements.

Dangers of the Plan

More to the point, though, than all such factors, or perhaps as the culmination of the various selfish misgivings, came the germ of doubt in Congress as to whether it might not be too drastic a remedy for admitted evils to uproot the entire design-patent system and replace it with a system wholly new. During the past year several prominent patent attorneys and experts on design entrenchment have developed this conservative thought, notably William D. Shoemaker, the author of the authoritative work on "Patents for Designs," who has pointed out that to displace design patent with design copyright will be to throw aside the mass of pace-setting precedents that has accumulated in a period of ninety years and to make it necessary to start from scratch and assemble a new series of test cases giving direction to the application of a new system.

Senator C. C. Dill, from the state of Washington, has been the champion in Congress of the idea that design patent

Even the least judicial of the printers may hesitate to vote "Yes" or "No" until he has heard the details of Senator Dill's rebuilding plan. Incidentally, too, Congressman Vestal has told THE INLAND PRINTER that the proposal of design copyright will be presented to the new Congress in substantially the same form in which it passed the House of Representatives in the last Congress. In assuming that the extent of the modification to be made in design patent will be the gage of any shift of sentiment in the printing community, there is in mind the comparatively limited use that has been made of the old institution. There is scarcely a week in which a design patent is not awarded on some item in the printing category. But, compared to the whole output of the industry, the candidates for official protection are insignificant in number. Expense is an object, of course. The printer hesitates to invest fifty dollars or more in official fees, lawyer's expenses, etc., unless he has assurance that the design to be fenced off will be long-lived and a real best seller. By and large, though, the stumbling block is found in the present rigid, exacting definitions of what may be considered to constitute an artistic original design.

The Revolutionists' Idea

Undaunted by the announcement of the effort to reform and to retain design patent, the revolutionists still insist that what ought to be protected in the case of printing designs is not invention but rather the right of "originality in treatment." The chief idea of this school of thought is to relieve Uncle Sam of his present obligation to make search and determine that a design actually departs from everything that has gone before-hand. Instead, rival claimants of a disputed design would be left to fight out in the courts their quarrel of priority. But the design-copyright law would definitely prohibit copying of another person's artistic production even though it embodies nothing but the symbols and forms familiar in everyday life, when so grouped as to afford an odd, novel, unanticipated ensemble. Withal, it is for the everyday printer to decide for himself which version of design protection is best. That is to say, it is for him to decide whether he will exercise his privilege of making clear to his local Congressman what he wants and why.

How Metal Depletion Is Handled in an Australian Plant

By THOMAS E. MURPHY

THE ARTICLE by Carl A. Jettinger in THE INLAND PRINTER of April, 1931, is most interesting and informative. But under his method it is possible, when no new machines have been installed, to charge new metal to percentage loss if a great amount of care is not taken.

As Mr. Jettinger suggests, new metal is a charge against the department using it, but it is not wholly against depletion of metal. He also states that there is a slight loss each time the metal is melted, but he does not say where this loss goes. It is caused through oxidation, and, as the type metals do not volatilize at the temperature mentioned below, it stands to reason that, if the oxid is kept to a minimum and this minimum is reclaimed and returned as metal to standard formula, the loss is largely regained.

I agree that the methods in a large majority of printing plants leave much room for improvement, and yet there are some who are using or attempting to use scientific methods and still trying to improve them. It is impossible in a large newspaper office to weigh the whole of the metal, for very obvious reasons, but by keeping a record of all oxids sent out and of all metal reclaimed from oxids a close percentage loss can be figured.

To suggest that the loss for slugcasting machines is 2 per cent each time the metal is passed through the machine is much too high, and would mean renewal of the metal at frequent intervals in a large newspaper office. For instance, in an office using one ton daily, and with the rate of loss 2 per cent, a ton of metal would be lost in 50 days, or approximately six tons a year, taking the American ton of 2,000 pounds. I agree with Mr. Jettinger in his query, "Who made this investigation, and when?"

His statement that in numerous plants the metal wastes away from frequent usage much more rapidly than some of the tools in use is correct, because of the lack of supervision of the all-important point—temperature. The higher is the temperature the greater will be the loss of metal from oxidation.

Since the inception of the electric pot on slugcasting machines the loss of metal by oxidation has been reduced to a minimum, because of the automatic control of temperature. Once a film of oxid is formed on the metal at the temperature under which it is used, it is impossible for more oxid to form, because the oxygen in the air cannot penetrate this film, except after skimming or when an ingot is dropped in. However, if the following system, as carried out in the office of the Melbourne (Australia) *Argus*, is adhered to, even this oxid, if skimmed off, is sufficiently provided for.

A modern newspaper composing room should have a central point to which all metals for remelting, that is, skimmings and cuttings from composing machines, cutting from saws and sawdust, floor sweepings, and all metals "dissed" and thrown away, should be taken. In short, all metals finished with or waste should gravitate to this spot, care being taken that metals of different formulas, such as linotype, stereotype, and monotype metals, are kept separate.

If in this remelting pot the necessary fluxing, agitating, etc., are carried out and the temperature carefully controlled and not allowed to rise above 600 degrees Fahrenheit, there will be little loss through oxidation. This loss is the only one, to my mind, to be charged to depletion of metal, and provision against this loss can be made in this way:

All oxids skimmed from this pot are carefully sieved to remove any of the foreign metals common to a composing room, such as zinc and copper (which do not melt at the above-given temperature), and then are sent away periodically to be reclaimed and refined to a given formula. In this process all foreign oxids are removed. Before sending them away to the base-metals factory they are weighed and a record kept of the weight. The reclaimed metal is then weighed before refining to formula, and the difference between these weights is the approximate total loss of the metal through use in the department.

In this recovered metal the percentage of tin is naturally comparatively high, and to refine it to a given formula it is necessary to add lead and antimony. This high percentage of tin is present because the specific gravity of lead is greater than that of tin and antimony, and the lighter metals will naturally be near the top of the pot and therefore in higher percentage in the oxid; thus, until the necessary balance in percentage of the three metals is obtained, lead and

A year's record taken in our composing department shows a loss of 3.092 per cent on the total metal of the department, while on the metal continuously running through the machines the loss was 5.85 per cent per annum. In taking samples for our periodical analysis we adopt the following method:

In the remelting pot, as each pot of metal is ready to cast into ingots, it is thoroughly agitated and two ingots cast from it. This is carried out until all the

Prize Offered for Best Essay on the Ideal Book

A cash prize of \$100 is being offered by the Limited Editions Club for the best essay upon "The Ideal Book." The subject may be discussed from any angle; the writer may deal with a published book which he considers ideal, treat of the qualities of such a book in general terms, or show how an existing book could be so changed as to achieve virtual perfection. Anyone, except members of the Limited Editions Club staff, is eligible to submit an essay portraying his ideas of the correct size, type, decoration, illustration, ornamentation, and binding of the ideal book.

No limit as to length has been established, but every essay must be typewritten, and only one side of the paper can be used. All essays must be in the mails before November 1, 1931.

The contest will be decided by the following judges: Frederic W. Goudy, famous type designer; Frederic G. Melcher, editor, *Publishers' Weekly*; Mitchell Kennerley, bibliophile; A. Edward Newton, the book collector, and George Macy, director of the Limited Editions Club. It would be difficult to find a jury more competent for this purpose.

All essays are to be addressed to The Ideal Book Contest, Limited Editions Club, 551 Fifth Avenue, New York City. The club has had reprinted an address entitled "The Ideal Book" which was delivered by William Morris in 1893, and a copy will gladly be sent to all of the contestants who request it.

Form for Recording Correction of Metal

DATE	STANDARD FORMULA	Analysis of Metal to Be Corrected	Total Metal to Be Corrected	CORRECTION METALS ADDED			Total Correction Metals Used	Total Corrected Metal	Analysis of Corrected Metal	Per Cent Increase Due to Correction
				Pb	Sb	Sn				
			Lbs.	Lbs.	Lbs.	Lbs.	Lbs.	Lbs.		

Form for Oxid Records

ORDER NOS. AND DATE	Dross to Be Treated	Metal Recovered	Per Cent Recovery	Analysis of Recovered Metal	METALS ADDED FOR CORRECTION			Final Analysis	Total Dross Metal Recovered and Corrected	Per Cent Increase or Decrease	COST OF RECOVERY Correction and Analyses
					Pb	Sb	Sn				
	Lbs.	Lbs.			Lbs.	Lbs.	Lbs.		Lbs.		

antimony must be added. These added metals are certainly a departmental cost, but not wholly a cost to metal depletion, as they are often greater in weight than the actual loss, owing to the percentage of tin that is contained.

In following this system it is of course necessary to have a periodical analysis of all metal in use (care again must be exercised in taking samples), and to add the necessary metals to correct the loss in the oxids. These added metals again are not a charge to depletion, as they have already been recovered from the oxids and replaced in the form of metal to correct the formula.

My experience over a number of years has been that the metal recovered and returned to formula does not balance in weight the oxids treated. When these added metals are greater in weight than the oxids lost, to charge all of these as depletion would show in some cases a higher percentage loss, but in the other cases a lower percentage, than actually is found to be the case.

metal to be treated has been sampled. Each of the ingots is drilled through in two places, and the drillings are then sent to the metallurgist for his analysis. Computations on this analysis are made, and the necessary percentages of metals are added. A further check analysis is then taken, and we have found that our metal is kept reasonably correct to formula by this method. The forms used in keeping our periodical metals records are reproduced on this page.

Coupled with the above-given system is a knowledge of the Brinell hardness of the metal used, both when correct to formula and when down to the lowest percentages allowed. This is necessary in a modern establishment, owing to the increasing pressures that are now being placed on type metals.

Under this system, of course, the oxygen content in the oxids is charged to depletion of metal, but to separate and calculate these would necessitate a large amount of labor and expense, with no appreciably important result.

Added Efficiency Warrants New Equipment, Says This Firm

Purchase of new printing equipment is always justified if the plant's efficiency is proportionately increased, in the opinion of Crane & Company, a well known Topeka printing concern which has now been in operation for sixty-four years. Making practical application of this policy, the company has recently installed a new high-speed automatic press and also a new platen automatic press. When business turns the corner Crane & Company will be keeping pace with it. And, as expressed by C. L. Mitchell, secretary and sales manager of the firm, "we are hoping that the corner is banked so that we can make it on high."



The Pontchartrain Bridge, longest concrete highway bridge in the world, enters New Orleans from the east



The Patio Royale, 150 years old, is one of the most charming ancient courtyards to be found in that city

Charms of Old New Orleans

*Historic Scenes and Buildings Which Will Add
Real Pleasure to Your U. T. A. Convention Trip*

HESITATING? Don't! Plenty of orders? Then come, and tell other U. T. A. members how you do it! Tired of scenery? Not the kind you'll see at New Orleans! It takes you back to the days when men were men and pirates were plentiful. Stroll down Pirates' Alley, rich in the romantic lore of those swashbuckling times. Drop in at the Cabildo, constructed by a Spanish don in 1795—the building in which the transfer of Louisiana from Spain to France and from France to the United States occurred in 1803, and today the home of the Louisiana Historical

Museum. Visit the Patio Royale charmingly reminiscent of the endless streams of southern belles and gentlemen it has gazed upon during a century and a half. Weary of the historical? Then you'll want to see the Municipal Auditorium, which seats 11,000 and cost over \$2,000,000. Perhaps by this time you are hungry. Yes? Creole restaurants, you know, have a reputation for delicious food which is well earned! So come to New Orleans! Profit by the business sessions; enjoy the scenery and the entertainment offered; give your family a delightful vacation trip!



Pirates' Alley, which once echoed the clank of cutlasses, leads to the center of the old town



In 1795 the Cabildo was erected by Don Almonaster Roxas, who presented it to the city of New Orleans. The transfer of Louisiana from Spain to France and then to the United States took place there in the year 1803

The Chicago Federation's Slant on the Broken-Lot Problem

By THEODORE REGENSTEINER

President of the Master Printers Federation of Chicago

IN THE September issue of THE INLAND PRINTER there was printed on page 43 an article entitled "What Is the Paper Merchant's Side of the Broken-Package Discussion?" by A. H. Chamberlain, acting executive secretary of the National Paper Trade Association. This broken-package controversy has been going on for a number of years, and is not new by any means. Paper merchants have always claimed and still claim that small orders are handled at a loss, and printers object to a 50 per cent penalty for breaking packages.

Now let us refer to what has occurred in Chicago, with which Mr. Chamberlain appears to be very familiar, though we were under the impression that our discussions with the paper merchants of Chicago were intended to be confined to Chicago and not to involve the National Paper Trade Association. Our Job Printers Association sought a unit package smaller than one ream for the higher-grade papers in order to stimulate their sale, and we have on file a large number of letters, from mills making the higher-priced papers, commending this stand.

It will be readily admitted by every fair-minded printer that it costs the paper merchant money to break a package, and the Master Printers Federation of Chicago does not object to a penalty of some kind. Our Trade Matters Committee made this point clear to the paper merchants of Chicago at the two meetings held which have been referred to by Mr. Chamberlain. And yet our committee also pointed out that our objection was to the method of penalty, namely, an arbitrary percentage system.

What relation is there between the labor expense involved in breaking the package and the retail ream price of the paper? With a 50 per cent penalty such as we have in Chicago, would any reasonable man, including Mr. Chamberlain, attempt to argue that it costs five times as much to break a package of \$0.50 paper as it does to break a package of \$0.10 paper? We admit that the

spoilage upon the higher-priced papers would run into more money than for the cheaper papers, and also that there is possibly less need for breaking a \$0.10 paper as compared with a \$0.50 paper, but the principle remains the same.

Now then, what other means could be employed to impose the penalty? Our Trade Matters Committee made the following suggestions: (1) Impose the penalty on the basis of the weight instead of the price of the paper; or (2) establish a standard service charge for breaking a package of any grade of paper; or (3) pack all papers selling for \$0.20 a pound or more in half-ream packages and eliminate the broken package entirely. This would of course include a practical unit package for cover and other papers.

The adoption by paper merchants of any one of these suggestions would stimulate the sale of the higher-grade papers, which is greatly to be desired, and would put an end to this controversy.

Paper merchants in Chicago are assumed to be wholesalers, yet they are in the retail business, according to voluminous statistics which have been presented to show how much money is lost by handling the small orders, including broken packages.

One would think that the paper merchants would welcome any suggestions made (especially by their printer customers, on whose good will and business they depend for their livelihood) which would help them to eliminate or at least curtail their losses on small orders. But, strange as it may seem, the paper merchants, after explaining with statistics these large losses, appear to resent efforts to suggest changes in the system.

The retail warehouse suggested by the writer, which according to Mr. Chamberlain provoked a smile among those people who know the paper business, would help to solve the broken-package controversy, and it could be put into effect if necessary—with a smile among the master printers.

The whole point as far as Chicago is concerned (and that is what we are interested in) is that there is a splendid opportunity to work out a solution of this question which will mutually benefit both the paper merchants and the printers. Less statistics and more common sense will bring this about.

Snap!

THE PRECISION march of the King's Men has nothing on the exacting quality of Hogan printing. Here is snap to the fullest extent, the snap you need in the commodity that expresses you in the business world, the snap you need in your office for the sake of greater efficiency. No organized effort inside the office or out can reach its fullest possibilities if it is deprived of the intelligent use of printed matter. Our plant is equipped to handle your printing problems in the most modern manner. Just call us at Fairfax 1600

Timely copy employed in a folder piece distributed by the Hogan Printing and Specialty Company

Significance of October Cover Is Shown by Australian Designer

Numerous readers of THE INLAND PRINTER will view the October cover design as a high-grade specimen of effective artwork without particular bearing upon the printing industry. But it is more than that. According to the artist, R. Walker, associated with J. Walter Thompson Australia, Proprietary Limited, at Sydney, this cover design has a significance which he expresses thus:

"The seagull ties up with the idea of THE INLAND PRINTER in that it is the news carrier of sea birds. This alert and graceful bird locates schools of fish and then by cries and movements attracts the slower, clumsier sea birds. The seagull is swift and hardy. It travels great distances, from calm inland lakes to the wide, stormy seas. Like the written word, the seagull is to be found in every part of the world—on Arctic seas and on warm tropical beaches."

Australia, a Significant Factor in the Printing Industry Overseas

By GEORGE T. FARROLL

Equipment Manufacturers and Printers in General Will Find Important Information in This Capable Description of the Australian Industry

ALTHOUGH Australia has an area almost equal to the United States, its entire population is approximately two-thirds that of the city of New York. Yet the printing and allied trades rank high in industrial importance. Official figures for the years 1928-29 show that 27,000 people were employed. Salaries and wages for the year totaled up some \$30,000,000, and the output value was \$82,098,300. The approximate valuation of plants and machinery stood at \$34,532,600, with land and buildings at \$37,917,305 additional. Despite the depression which became evident in 1929, we find that, compared with the figures for the year 1924-25, the yearly output had increased by \$14,000,000, value of the plants and machinery by \$6,400,000, and value of lands and buildings by the amount of \$4,340,000.

Australian Importations

The Commonwealth of Australia consists of six states, and the combined area is 2,974,581 square miles. The population totals 6,429,207. Australia is dependent upon the outside world for nearly all important machinery required in the printing and allied trades. The same can be said in an even more complete sense in regard to paper supplies. Engravers' zinc and copper, ink pigments, etc., are imported. Importations under the head of "paper, printing, stationery, and paper manufactures" for twelve consecutive months of 1926-27 were valued at \$30,071,335, but two years later these figures fell to \$29,235,215.

This decrease is instructive inasmuch as it points to a decrease in imports of finished printed material. The increased value of local production (in 1926-27, \$80,004,055; in 1928-29, \$82,095,300) seems to support this view and show that paper importations have increased.

In the states of Victoria and of New South Wales the printing trade of the commonwealth is chiefly centered. Basically, population is the explanation, together with the fact of Melbourne and Sydney being the headquarters of business firms conducting a national trade. Victoria is the most densely populated of all the Australian states, and would in the final analysis be accepted as the commonwealth's "home of fine printing." A sufficient explanation may be that Victorians take work, in the general sense, more seriously than is the case with the mother state of New South Wales, and hence the demand for and delivery of a higher quality of printing in the southern state. The following table and the paragraph beneath will forcibly indicate this centralization and also provide an interesting comparison between the two states thus considered.

	Victoria	New South Wales
Square-mile area . . .	87,884	310,372
Population	1,783,649	2,492,690
Number of plants . . .	438	501
Plant value	\$10,555,250	\$15,663,885
Land and buildings value	\$12,448,350	\$15,501,640
Number employed . . .	9,136	10,392
Wages	\$ 9,798,865	\$12,231,140
Output value	\$27,740,845	\$34,316,305

(In the area and population of New South Wales have been included those of the Federal Capital territory.)

It will be seen that the remainder of the states of the commonwealth, with an area of 2,576,325 square miles, have a production of \$20,041,220. Victoria and New South Wales have in total an area of 398,256 square miles, with combined

output figured at \$62,057,150. In Victoria the valuation of plants is placed at \$10,555,250, with output at \$27,740,845, and in New South Wales, with the plants figured as worth \$15,663,885, the output is \$34,316,305.

The Ancient Pioneers

I have tried to present an outline picture—to give you an Australian perspective. Let me assume that you are here, and that we are "doing the rounds" of the quality plants. In most of these medium-sized plants the marks of the pioneer still remain externally, and surely internally. Sometimes they assume the shape of an ancient "crock" still grinding life's remnants away, while its next neighbor is a sleek, aristocratic Miller high-speed. But you can bet that the old bus is straining every "fiber" to do justice to the pioneers of its birth—and of its business-family adoption.

The Old and the New

Walk a little farther—you are practically surrounded by all the latest in machinery. But dotted about will be many antiques. You'll notice that the barest necessity of handling is all of the space given between machines.

Why, two new machines are being set up in the corner! We show interest, and are told that they had to "throw out" the old Soandso. Made room by moving No. 6 and No. 7. Yes, a heavy expense; nuisance. The proprietor tells us, "The Dad never anticipated this!"

We walk on. You stop and lift a sheet from the delivery. Yes, four-color process, and maybe a flat tint too! And it's a 30 by 40 sheet. Register is perfect.

It's quite on the cards that you'll notice the more or less wavy surface of the heaped sheets in the delivery. You will know the reason, but perhaps you will mention it to the machinist. He'll tell you the trouble is "green" paper. "Oh, yes, we had a fair 'swag' in stock—but this is a big run and the boss was only given the contract at the last minute." But it is too often the case.

No Humidity Control

"Yes, very hot in the pressroom. Suddenly, this summer heat!" But who knows what tomorrow will bring—maybe quite cold—maybe a dull day of high humidity. All the year around the weather is very irregular. Humidity control? Oh, no; might be one or two plants so fitted in all Australia. But we "get away with it." You can see that kind of thing anywhere, more especially in the plants producing Australia's finest literature and high-grade colorwork.

But before we leave the plant we are sure to have a final chat with the owner or one of the directors. He will tell you how it became imperative to spend a few more thousand pounds. The demand for good literature, and speed too, made it necessary. "Can't go on turning away business. But of course it will take some years to wipe this new expenditure off." His father, or the original directors, did the same thing more or less—said as the son says, "It will be a good thing for the boys," or "We think this sound."

"Yes, we are painfully congested here; moving—that will be the next thing, I suppose. We'll certainly improve on this plant if we rebuild." That is typical.

Types of Plants

Printing plants in Australia, in which letterpress only is handled, set their own type in part or wholly, print from plates supplied, bind, and deliver. By this it is meant that you do not get the combination of engraving and printing service (there may be one effective plant so set up), nor do you, on the other hand, find a printer without some kind of bindery. While the bindery in the average plant is frequently a department of considerable dimensions, with modern machinery and well appointed, ample facilities are offered by independent plants for the overflow binding requirements of other printers. Engraving and stereotyping-electrotyping plants may frequently be found in combination. It is safe to say that there is no plant in Australia where they print only—where they carry neither composing nor bindery facilities.

Where you find a plant handling both letterpress and lithographic work—and there are quite a few such plants—they have their own plate grainers, and one or perhaps a number of lithographic artists on the staff. But quite frequently the reproducing artist is an independent

man who quotes for the business and carries out the work right down to the plates in his own studio.

The production man, or buyer, will frequently ask for independent quotations for work-to-plates from those artists he considers most suitable, and will finally appoint one or more according to the requirements of the order. Then the printer whose bid is accepted is notified of such appointment. The printer's disected price permits adjustment.

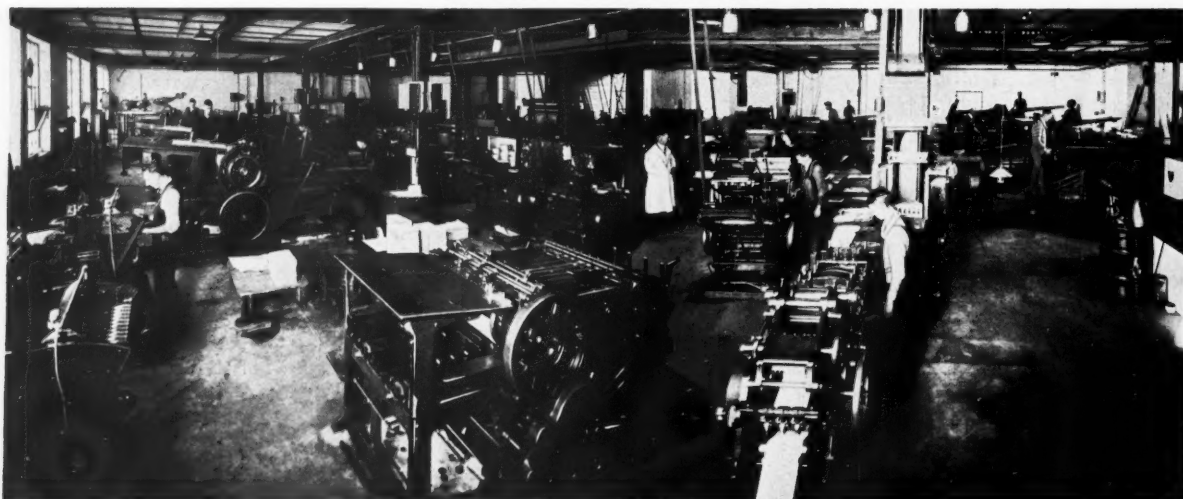
Letterpress Sheet Sizes

The largest sheet that can be printed by letterpress is 60 by 40, there being only one such machine in Australia. The 60 by 40 referred to is a two-color machine of American make located in Melbourne. There are a few machines which carry a 45 by 38 sheet, but in a general sense quad crown (30 by 40) is the largest in 90 per cent of the high-class printing plants. The largest litho sheet is 60 by 40. The double-quad litho machines are few, Melbourne possessing two offset and two direct and Sydney three offset. The great bulk of litho machinery carries from the smaller up to a quad crown (30 by 40) sheet.

Basically paper is accepted in three sizes—double medium (23 by 36), double royal (25 by 40), and quad crown (30 by 40)—with the natural subdivisions thereof. Glazed art (a smooth-surfaced stock) is used more than any other paper for letterpress printing and it is chiefly of English manufacture, principally because of price and also lack of competition. An open-stock (pre-depression) price would be from sixteen to

★ ★ ★ ★ ★ ★ ★ ★

Interior view of a typical medium-size printing plant in Australia. In most of these plants, says the author, you are quite likely to find old-time presses working shoulder to shoulder with the very latest high-speed equipment. The overseer's desk is not shown, being located in the corner from which the photograph of this shop was taken. A detailed floor plan of this plant and its equipment may be examined by turning to page 53, the final page of this article



seventeen cents a pound, while the bale lots work out at roughly fifteen and a half cents—also pre-depression. American glazed, open stock, would be about from twenty-two to twenty-four cents a pound. (Present prices for both English and American lines are higher owing to the present unfavorable exchange.)

Quality Good; Demand Weak

While I believe that the chief resistance to American glazed art is on price, some will talk of "color." Personally, American glazed art is my definite preference. Nevertheless that seven cents a pound is a material factor. Still, even if it is selected, then invariably the stocks are not sufficient. But demand is weak. Why? In my opinion, because of price plus a general ignorance of the advantages of the American paper line.

But let me state my reasons for preferring the American product: (1) It is the only glazed art that can be really effectively used for folders (once popular in Australia), because it is long in the fiber and will not literally fall to pieces after delivery to the prospect. (2) It is so surfaced that it does not unduly fracture. (I am speaking in general terms—though your special folding art is a wonderful paper.) (3) It is not so highly glazed as the English stock. I understand that your glazed is what we describe as a "manufactured" art.

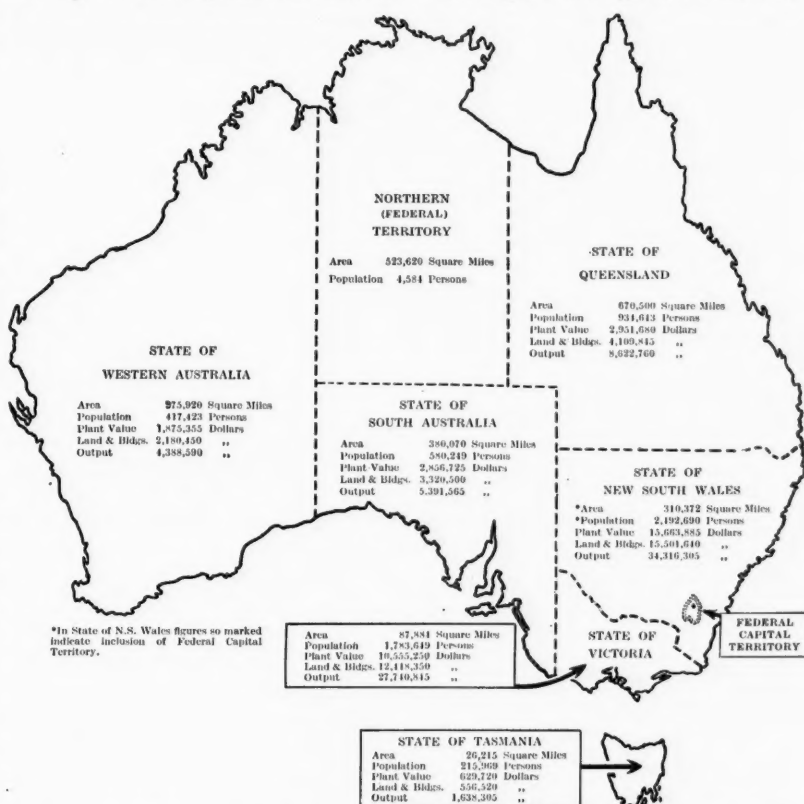
Americans should push their glazed art and special folding art in Australia. Price is of course important. With the definite advantages which your product embodies nothing ought to detain quick sales development. Naturally stocks of good quality are essential, followed by a well planned direct-mail selling drive, with the definite local atmosphere. You must print here, too.

Go to the Buyer!

You have to carry this drive into the office of the buyer, small and large (the small man is largely wedded to glazed art), and get these fellows to specify. You only need to remind a buyer of his last folder supply—folders that would not "stand a shake"—and he will then be sold for life. And printers need selling. Despite the fact that many admit the evils of the English art to a practical man, they still carry onward with their "green," unskilled buyers, of whom we have a decided oversupply.

Naturally on bound orders the compelling disadvantages of English glazed do not present themselves, and mighty few are prepared to pay twenty-two to twenty-four cents a pound for American

cuts both ways. The tones of ivory and white would appear to be preferred to sepia. Collins and Worthy papers are also very popular—as I see them there is nothing to challenge their field. Nor



This outline map of Australia shows the state boundaries and presents each state's statistics as to area, population, printing-plant value, worth of printing-plant land and buildings, and value of printing output

stock when they can "get away with it" at sixteen to seventeen cents for the English line. But you cannot ignore the market for bound printing with practically its price aspect only. As for mat art paper, while of course we may not see many of the other mat arts of American and English manufacture, we have observed nothing in Australia that will touch Warren's. I think I have specified it more, and used it considerably more, than any other buyer in Australia. Frequently such selection has been made for folders when the extra cost (Warren's figured from thirty to thirty-four cents, pre-depression) has been difficult to carry. And it takes the best of pressmen to print on this stock. We have had our troubles, but they are practically at an end now, we think.

Stocks were and still are good; when we have been up against it in this way we have always been able to bring sufficient down from Sydney. No doubt it

do American sizes in any way seem unwelcome. In fact, the more sizes we have in "bread and butter" lines the better.

Regarding Lithography

Though many hundreds of thousands of pounds have been spent in the lithographic plants, comparatively few if any high-class folders are produced by this method. I believe we all want litho for that which litho basically gives us. But with it we expect accuracy and regularity as to colors, plus fit and cleanness in every sense. This we just do not get. I must say this despite my extreme keenness for litho, and I do so without fear of contradiction.

As I see this situation, I find its fundamental rectification in the more refined pressman; or shall I call him the "miniature litho specialist"—the litho pressman combined with the thoroughness, care, devotion, and cleanliness of the letterpress operator?

We are into mechanical litho now. By that I mean the "separated" screen order printed down to the plates. Without doubt this "refinement" will follow. Of course it should come first. As far as I

all being well with litho, are being produced by letterpress today.

A very good imitation of litho has been and is still being obtained on such papers as Hammermill ledger and Ham-

ring up the litho shops. However, do not let me convey the idea that in the litho poster, say 30 by 40 up to the twenty-four sheet, the work is not good. And there is a large amount of this work being done, particularly in eight-, twelve-, sixteen-, and twenty-four-sheets, and it is of high standard. I myself have produced a good load. In the sense of "miniature litho" this is comparatively quite "broad" work. Yet on litho work one must be "dropping in" on most plants, when least expected, to a far greater extent than should be necessary. The machinery is modern; such indications are given elsewhere in this article.

But Why No Gravure?

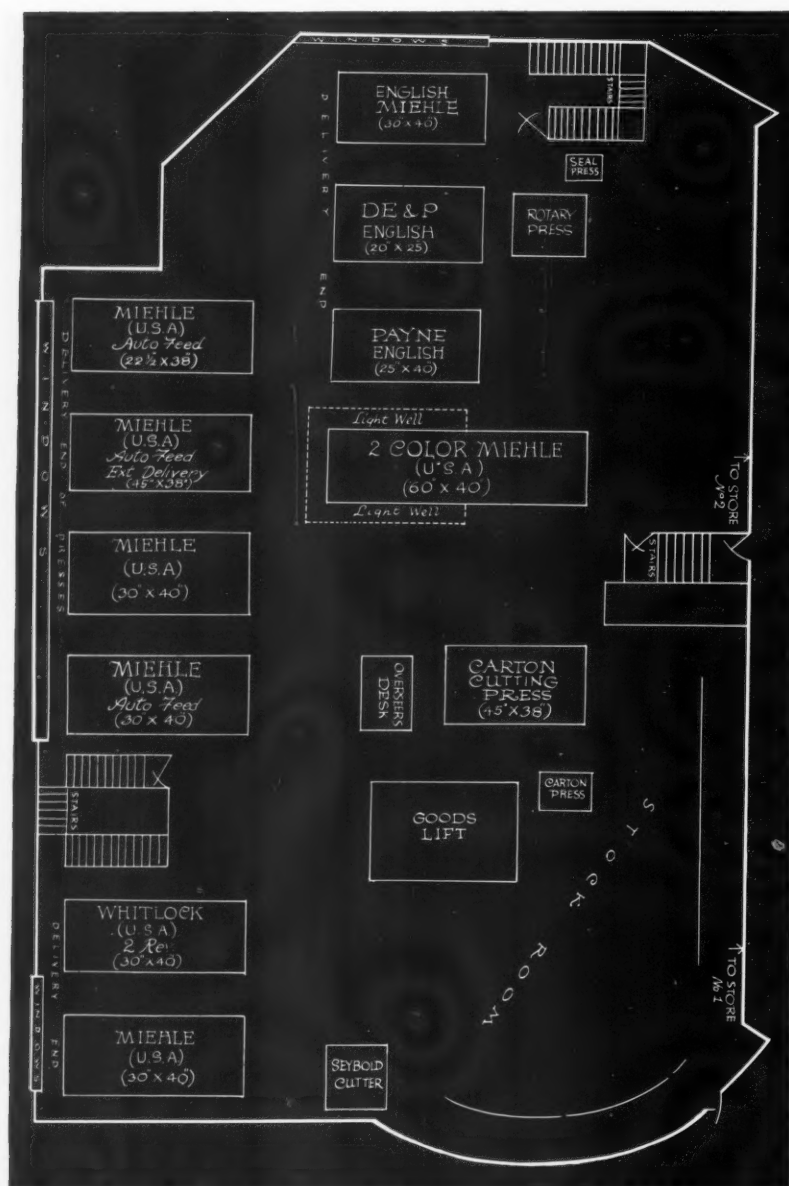
Can I make the excuse for no gravure in Australia that we are so far distant from the hub of things? That would not be quite truthful; it would be inconsistent with the plain facts of our activities, as set out earlier in this article.

Yet it seems inconsistent, such a contradiction, when I confess that we have not been progressive enough—or shall I say not courageous enough?—to establish gravure in Australia. We have all seen the magnificent result being presented in America and England and on the Continent. We who want to buy the result know what it means to us. Still we have not as yet got it!

There was much talk for years prior to the depression. But the printing trade was having its full-sized task in those years to meet the demand for good literature of the regular nature. The printers were too busy putting their house in order to meet the standard demands of the period. The call for new machinery was plain. Owners spent all they dared on their plants—and some are now heavy losers—to handle the type of business being offered. And so the opportunity seems lost for a lengthy period. We have to continue looking upon the assets of others with envious eyes.

Existing in Melbourne today are two small machines, and one in Sydney. So far the inverted halftone is the stage, although I can see no sound reason for this. I had to say we had these small machines! With all the enthusiasm I can muster, under the general circumstances, I congratulate the investors.

And here I must mention the newspaper. Quite a big effort was made here years ago. The Sydney *Sun* imported a



Floor plan of another typical Australian plant (not the one shown on page 50). American-made equipment dominates in this particular plant, though most Australian shops show greater diversity in machinery

am concerned it must come first if this method is to be improved.

This more refined mechanical litho has been a long time coming, and the production man has been literally itching to use it. However, letterpress and litho plants are naturally in competition in many places and will be more so as this "separated" mechanical litho develops. But many orders suitable for litho,

mermill cover stock, esparto, music, porcelain book, and so on. And I speak in terms of four-color process on 133-line screen, and, in some cases, with one or more flat tints additional. It makes the photoengravers happy!

The results obtained by the letterpress plants are excellent, and they have proved a rude shock to the litho interests. This letterpress challenge is stir-

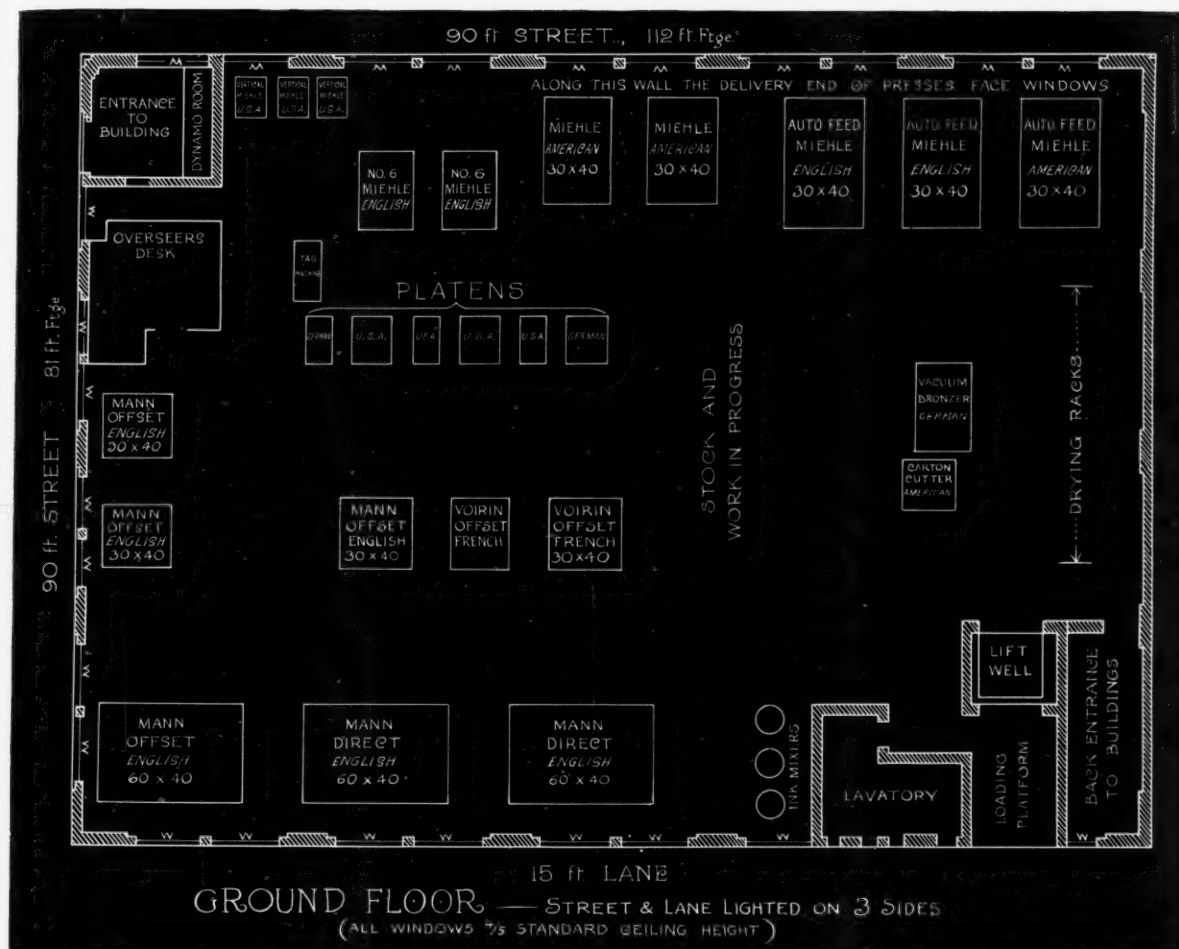
plant which I understand cost \$100,000. It was in 1914; they could not have been more unfortunate in selecting the year! Two years afterward the first magazine section appeared in the Sunday *Sun*. I didn't see it. The stock was newsprint. They probably had many good reasons

many. I do know, however, that a Dutch expert accompanied it.

There is now some talk of trying again to develop this *Sun* plant. But I do not expect to see any real effort to establish gravure in the private plant in Australia for some years yet. No doubt gravure

sent to Canadian prospects, as may be seen by reading the postal regulations printed on the front of the card itself: "No postage stamp necessary if mailed in the United States."

This point should be evident to any organization using business-reply cards.



Floor plan of the plant pictured on page 50. Origin of equipment checks up as follows: American items, eleven; English, ten; German, three, and French, two. Photoengraving, which is frequently included in the service rendered by American printing plants, is almost never produced in Australian printshops

for printing on newsprint—it may have been compulsion. The result was fair, I believe. One more issue—and finis was written upon this experiment!

I am informed by a reliable authority that in one of the issues they ran out of ink. Imagine the disaster! Apparently they did not properly figure the absorbency of newsprint. They had trouble in re-covering the cylinders. They were in difficulties in regard to suitable ink (the newsprint aspect may have been upsetting on this point, also). That is part of this story of misfortunes upon which I feel certain I can rely.

Where this rotary photogravure plant was manufactured I cannot say with certainty; I believe it was made in Ger-

will find its way into the newspaper field very soon, and if success attends the *Sun* efforts it should hasten a movement in this general direction.

American Business-Reply Card Not Mailable From Canada

By E. STANLEY ORRIS

The use of the business-reply card has undoubtedly been a boon to the United States business firms using direct mail as a medium for advertising purposes. But these cards are utterly useless when

Yet, in spite of this, millions of them are sent each year to Canadian customers or prospects. Out of about one hundred of these cards received by the writer within a year, there has been only one which he was able to post from Canada to the United States without a stamp.

There is a remedy for this available to any wideawake printer: He can print special cards for Canada. A permit for cards for use in Canada can be secured from any Canadian post office.

This is not any matter to pass over lightly. Indeed, the use of the American card makes the Canadian customer feel that his patronage is not appreciated to the extent of sending him a reply card which he is in position to use.

These Valuable Back-Shop Ideas Are Worth Attention!

Probably you can think of one or more practical back-shop ideas that save time for your plant. *The Inland Printer* wants those ideas put before other printers. It will pay you one dollar for each such idea sent in and found acceptable. Sit down now, before you forget, and send in several practical ideas which have helped you

Record of Standing Forms

When we have a form which is to be kept standing the operator sets a twelve- or fourteen-point line indicating where that form is to be kept. In this shop we have a vault, rack, and slide designation. If the form is to be kept on slide No. 143 the operator sets "Sl. 143." We saw off roughly six points from the foot of the slug, and the slug is then locked up in the form and kept there. When the form is sent back from the pressroom the man who unlocks it knows instantly where it belongs and can put it away without consulting the card-index record.

A Separator for Twin Leads

Heat and oil, pressure exerted by the puller, and the second squeeze that holds them when the puller releases, combine to make the Elrod deliver twin leads in an almost solid four-point piece. This can be overcome by a simple device that anyone can make from a small piece of metal with a pair of tin-snips. We used a section of tin about one point thick. The notch provided at the top fits the device which holds the leads when the puller releases. It can be placed in position before the starting strips are inserted, but it has been found easier to insert the starter leads and then drop the separator down between them.

Special Linotype-Mat Trays

Shops having a number of linotype display faces which are used frequently for perhaps only one line at a time will find it most economical to store enough of these mats to handle requirements of this kind in trays made as follows:

Carefully remove the side pieces of the regular linotype wood tray (J-252) and then saw ten equally spaced six-point slots in the upper or sloping parts, not sawing any deeper than the bottom of these pieces. By placing a six-point reglet or slug in each slot, seventy-seven boxes, each slightly over eight picas in height, are made available, affording a

cap layout for both caps and lower case, and three rows, or twenty-one boxes, for figures, points, and special characters.

By replacing the regular side pieces which were removed before sawing the slots, and adding a piece of the same height to the front and back of the tray, a dustproof "case" is provided when stored with other trays of the same kind in a cabinet made for the purpose, each tray serving as a dust cover for the one below it. After being altered, the side of the tray should be treated as the front, and it will be found that sufficient space will be afforded for taking care of the largest faces, and thus many magazine changes will be eliminated in shops having a limited number of machines.

Saving Time on Dummies

In preparing dummies, the margins and positions of type and cuts will be more easily determined by using a cut-out of cardboard or heavy bristol board, the white part in the illustration shown immediately below being cut out.

The outside dimensions should be the size of the page when trimmed. Then the position of a full page of type should be determined and this be cut out of the whole. If a running head is to be used, the space between it and the top line of

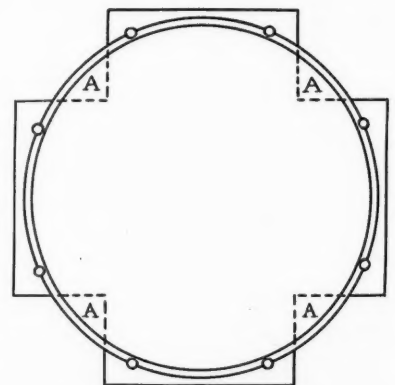
type should be left in, the running head and type being cut out as stated above. Then, by laying this pattern on the copy paper and running a pencil all around the edges, the page can be drawn off in a fraction of the time usually required, and with greater accuracy and neatness than by the usual method.

The same cut-out may be utilized for both right-hand and left-hand pages by simply using one side for the right-hand pages and the other for left-hand pages, and it may be helpful to mark at the top of the pattern "right-hand page" and on the reverse side "left-hand page."

Better Setting of Runarounds

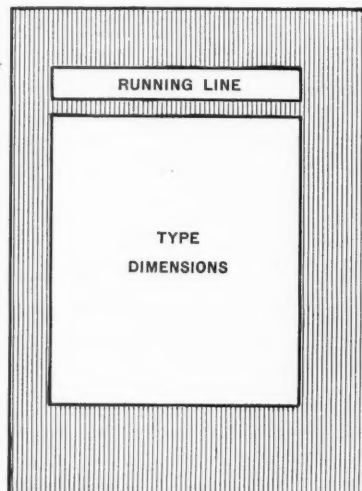
When setting linotype matter to run around an oval or circular cut mounted on a wood base, better results will be obtained by removing the base from under the cut as shown at the points marked A in the illustration.

By setting the saw-trimmer so that it will cut through the base, but not



touch the copper or zinc of the cut itself, a square surface is offered for each line or slug to work against, and it is only necessary to cut slugs to two measures (in the case of a true oval or circle). At the same time sufficient mounting room is available for eight tacks, which are more than are usually needed on small cuts of this shape.

In setting this matter it is of course necessary for the operator to make the right indentation on the slugs with quads—on the right for matter in the first column, and on the left for second-column matter. In some cases, where thick shells are used, it may be necessary to trim down the portion of the blank ends of the slugs which are under the cut, but if done properly this should furnish a support for this part of the cut.



When a Youth Seeks "Something Better Than Proofreading"

By EDWARD N. TEALL

OPPORTUNITY came to me recently to try to help a young man who had just lost his position as a proofreader in placing himself anew in this world of unemployment. A gentleman whom I interviewed in my young friend's behalf made a remark that I have been stewing over ever since, and which I now propose to capitalize for the benefit of the Proofroom readers. He said, "He is a fine young fellow—but he ought to get something better to do than proofreading." Then my friend immediately set about trying to make of the young man "something better than a proofreader." The incident was of such recent occurrence that we are still awaiting developments, and it is impossible to ascertain whether the young aspirant is to find "something better" or not. The report therefore is, from the story standpoint, as yet necessarily incomplete. But the remark I have quoted makes a mighty good peg to hang discussion on.

First, let it be distinctly understood that my friend had no intention of slandering the calling of the proofreader. His intention was, rather, to compliment the young person in whose behalf he had been asked to be helpful. He did not say, "Proofreading is nothing to think about," only that this particular young person seemed to him to be capable of doing what he considered to be bigger and better things. He would have said the same thing about plumbing, carpentering, or almost any other trade. And yet the fact remains that the implication about proofreading as a career was not at all flattering to proofreaders.

If I had said to my friend, "This young man would like to start in a railroad shop and try to work his way up to the presidency of a railroad," he would have kindled with enthusiasm over the proposition. If I had said, "This youngster wants to get a place in a steel mill, so as to learn steel from bottom to top," again my friend would have been all lit up over the thought of helping to start a career of industrial achievement. I am sure that what prompted his remark re-

garding "something better than proofreading" was nothing in the world but an instinctive, unformulated reaction to the effect that proofreading doesn't lead anywhere; so that "once a proofreader" actually means "always a proofreader."

There are a great many people who believe that; at least, who would come to that conclusion if the possibility of any of their young friends taking up proofreading should be mentioned. And unfortunately too many who think that way are master printers—men in whose hands largely lies the fate of proofreading as an occupation.

It is always interesting to follow such suggestions back to their source, their root soil. Why do people think this way? What makes them regard proofreading as a dead-end street, a blind alley? They seem to think of it as work for the folks who cannot do anything greater. The proofroom is to them the last refuge of the non-doers. They can hardly imagine any normal person voluntarily seeking a place in the proofroom for his working years. There is no affectation about this, as there might be about a railroad man saying that life insurance is no good, or a lawyer professing to wonder how any

man could choose to make his living by building steamships. It is genuine, sincere—and certainly unfortunate.

Lack of appreciation generally comes from a lack of knowledge. Few people outside of the printshops know anything about proofreading. Those who do are apt to go no farther than to consider it as a mechanical process of checking up to see that the type says what the copy said first. Perhaps they go enough farther to credit the proofreader with skill in putting in commas or taking them out; but they don't get within miles of the truth as to what proofreading is—or what it ought to be.

The man of affairs doesn't think a job is a job unless it opens the way to a bigger and better job, leading ultimately to a high executive position or proprietorship. Advancement is the measure of all success for him. He has climbed up from the bottom; has achieved, done things, made things happen. To him proofreading is just one little insignificant cog in the machinery of turning out printed matter; important, of course, but utterly uninteresting.

Now, that same man of affairs would be jolted by my first reaction to his reaction on proofreading; namely, that there is room in the world for those who are satisfied with cog jobs. If a cog job is what you are fitted for, you are entitled to have and to hold it, and to be given sympathetic coöperation from executives, the "big shots," in finding it and making the most of it. Without the



A scene at The Golden Cockerel Press, St. Lawrence, Berkshire, England, where Robert Gibbings designs and illustrates books. Small editions are produced, and when produced in vellum some of these works sell for as much as \$500. In this view, where vellum sheets are being hung to dry, Mr. Gibbings is at the right

cog-job workers the "big shots" would be in a bad fix. Somebody has to take care of the little details of routine; and without any *booshwah* about the "nobility" of labor, I insist that those who do it deserve full credit and considerate treatment. A man who can do big things and does them deserves credit for that performance. If he begrudges recognition to the little fellow, he isn't as big as his product. So my first claim for the proofreader is that, even if he is only a cog-job man and can't raise himself any higher, he deserves good treatment and something better than cool contempt or cutting indifference. He is not a piece of furniture; he is a human being!

But that is not the real proofreader! Not by a long shot, or a jugful. The proofreader ought to be in a sense an editor. He ought to have opportunity to use initiative. He ought to be favored with responsibility. Give him opportunity—and insist on his measuring up to it, meeting it with performance. If the "trouble" with proofreading is its lack of opportunity for advancement, as the man of affairs just naturally thinks, we inhabitants of the printing world have a great lesson to learn.

The baseball or football player welcomes criticism from the coach, because he knows that the only way to correct his faults is to learn first what they are. Those who speak of "something better than proofreading" don't mean to find fault, but their expression is all the more significant because it is an unconscious revelation, therefore free of affectation and the more to be taken to heart as an honest reflection of how the proofroom stands with the public.

Good proofreaders are proud of their work. They find real and lasting satisfaction in contributing to the cleanness of the finished piece of printing. They do not get to be proofreaders and then stand still, but are endlessly learning. They progress always toward perfection, through constant alertness and effort for self-improvement. They don't have to work as hard keeping up with new methods as do those engaged in manufacture; proofreading today is not importantly different from what it was fifty years ago, even with machine composition in place of hand setting. But self-education is always in order, and the proofreader who stagnates is apt to be a person who would stagnate in any occupation.

"Something better than proofreading": for the person "born to be a proofreader," that something does not exist. But to give such people their proper, I won't say reward, but place in life, the printing world ought to accept the suggestion and see to it that the proofreader's work is enriched with opportunity for advancement. And the advancement ought not to be made to indicate promotion from proofreading to something else; it ought to mean that the proof-

reader who grows in skill and responsibility should be entrusted with more responsibility and graded correspondingly high in the printing business. It means that poor proofreaders should be weeded out, high-grade work encouraged—and proofrooms made comfortable for the workers in respect of air and light and quiet surroundings.

Instead of looking for something better than proofreading, let's make proofreading something more worth while.

Has Read *The Inland Printer* Ever Since Its Initial Number

MANY are the master printers, plant executives, and workers who have read and have been helped by THE INLAND PRINTER for twenty and thirty years, and some for a period of two-score years and more. A few have even

urge to visit California. Young Clark, then only twenty-two, obtained work in the plant of the Los Angeles *Herald*, and then served with the *Express*. Later he became associated with the Riverside *Phoenix*, a weekly publication. In 1892 Mr. Clark started in the printing business in Riverside with John B. Walters as a partner. The concern, now operated by Mr. Clark and his son, has proved most successful during its thirty-nine years in business.

Walter D. Clark subscribed to *The Boss Printer* (the predecessor of THE INLAND PRINTER) about 1882, and his subscription has been continuous ever since. He comments upon the "I. P." in the following words:

"I have been a steady subscriber to your paper since it started, and it is difficult to convey the amount of benefit received therefrom. Many a night I pondered over the things I found in your paper. I was more than interested in the review of 1886 by our friend Porte of *The Business Printer*, for this certainly brought back to my mind many of the different institutions with which I was personally acquainted."

Mr. Clark has always given earnest thought to the welfare of his industry and his community. He has served in printers' cost congresses, has supported U.T.A. and Franklin Printers Association activities, and for two years was an officer of the local Craftsmen's organization. He is a member of the Masons, the Y. M. C. A., the Chamber of Commerce, and other groups serving the best interests of his community.



WALTER D. CLARK

read every number since this publication was first issued in October of 1883, nearly forty-eight years ago; and one of these is Walter D. Clark, "The Prompt Printer," of Riverside, California.

This printer was born in Chicago in 1864. He entered the trade at the age of fifteen years, but after six years of service in Chicago plants he yielded to the

Who Said a Composing Room Could Not Operate at a Profit?

By H. F. SHERMAN

FROM time immemorial there has been a widespread opinion that it is impossible or at least extremely difficult to show a profit in the composing room of the average printing plant. Indeed, statements to this effect have been made and reiterated so consistently that they have come to be accepted almost without a question. Of course machine composition and non-distribution methods have had their respective effects on the composing room's profit-producing problem to some extent, but there still exists in the minds and on the books of many master printers a very serious doubt as to whether anything really beneficial can be done about this.

One of Our Heritages

It is undoubtedly true that the shops of thirty or forty years ago but rarely if ever showed composing-room profits, and this heritage has been handed down to us with some of the other and finer traditions of the craft. But there were ample reasons for such a state of affairs in those days, even as there are at the present time, as perhaps the following narrative will disclose while it attempts to disclose at the same time how losses were changed to profits. As this story is a leaf from the writer's own experience he hopes to be pardoned if the personal pronoun appears somewhat frequently.

"Mr. Sherman, the boss wants to see you right away." This message was delivered to me by the office boy on a Monday morning some twenty-five years ago when I was employed as art compositor in a plant that had some twenty other compositors on its payroll. Wondering what the "old man" wanted, I followed the boy to the office.

"Sit down, Sherman," said the boss, indicating a chair at the side of his desk, and forthwith launched into the subject

Do You Question It? This Ambitious Young Foreman Turned the Trick, and It Will Pay You to Read About the Methods He Employed!

of the interview. "For some time past, Frank Anderson, our composing-room foreman, has wished to test his ability to sell, and, as this seems to be an opportune time, I have decided to give him a trial. This leaves us without a foreman. Mr. Anderson seems to think that you have the necessary qualifications, and if you feel that you can handle it I shall be glad to appoint you to that position."

Although I was greatly surprised and somewhat taken aback by the suddenness of the proposition, I accepted, and expressed the usual thanks in what I am afraid was a decidedly faltering manner. The following week I took charge.

During that preceding week I had given considerable thought to my new position and had arrived at some conclusions which seemed to me to be of primary importance. The most imperative of these was to find some way of getting the maximum number of pro-

ductive hours from each man and then to obtain the maximum production for each of those hours. I accordingly formulated a plan which I proposed to put into effect as soon as possible.

The Requisition Was Rejected!

The first thing, however, that seemed to call for immediate action was the woeful loss of time resulting from "picking" sorts due to the depleted state of the cases, caused by the original mistake of laying in job fonts instead of weight fonts. After waiting for a respectable period after "taking office" I sent in a requisition for a large order of new type—and it was promptly turned down. Right then I discovered a peculiar trait in master printers, many of whom, while comparatively easily persuaded to spend large sums of money on machinery for pressroom or bindery, turn a deaf ear to requests for much smaller expenditures for such necessary items as type, rule, borders, and spacing materials.

Faced with this my first obstacle, I set about the task of showing my employer one of the chief causes for the red figures in his accounting system. Each compositor was accordingly instructed to show on his daily time sheet the *correct* time consumed in "picking" sorts and in hunting for material. This time was taken off every day. Then, after figuring the aggregate for three months, I again requested in a personal interview the purchase of new type, at the same time presenting my evidence.

War-Paint

WHEN really serious about their savagery, Indians donned war-paint. When really serious about their selling campaigns, business men use similar hues—but not in person. In their printing.

Printers' ink is the war-paint of sales promotion. The winning war-cry is Leave It to LUND!

Text of an advertisement appearing in *Topics in 10-Point*, house-organ of The Lund Press, Minneapolis

"What are those figures?" asked the proprietor. "They represent the loss due to the lack of sufficient type and material—time spent in 'picking' sorts during the past three months, and for which there is absolutely no return," I replied. "Good heavens!" quoth he, "get in your order for type at once!" As I had come prepared, his signature was soon on the dotted line, and ever after there was a decided eagerness on his part to sanction the purchase of new type and materials whenever I offered even a mere hint of its advisability.

How the Plan Worked

I felt that we were now on the way. In the meantime the plan for maximum production had gone into effect. This was the substance of the plan:

Each order handed out to the compositor was marked with a figure representing the estimated time necessary for its completion. This time was based on actual average performance, and a record was kept on a sheet bearing the order number and the customer's name. The time turned in was checked against this record. In the event of a discrepancy an "interview" with the compositor made him aware of the fact that his diligence was being questioned, and further discrepancies were obviated so far as he was concerned.

At first there was a tendency to resent this checking of time. But when it was discovered that lack of material, insufficient instructions, or other hindrances were listed as contributing causes, justly exonerating the compositor, the new ruling was accepted willingly.

The plan so far was working smoothly—too smoothly, I very soon discovered, for immediately the distribution or non-productive time assumed alarming proportions, indicating that former excess time upon composition was now being transferred to the "dead" column on the individual time sheets. For a few days I was at a loss for the solution to this phase of the problem, but I finally hit upon the following plan, which proved to be quite successful:

Each morning every compositor in the plant found on his frame a large galley of matter for distribution which was figured to take one and a half hours to "throw in." This was to be done before any composition was taken up, and orders were issued to the effect that distri-

bution was allowed only during the first ninety minutes of each day except by special instructions from the foreman. From the very first day the advantages of this plan made themselves felt. They may be summarized as follows:

Five Advantages

(1) Maximum production for every working hour. (2) Correct time on composition and the proper proportion of distribution time—eight hours each day accurately accounted for. (3) Full cases and plenty of spacing material; thus no hunting for sorts, insuring greater interest in good composition and more real work for each productive hour. (4) No accumulation of dead forms, and consequently no temptation to keep the full force on the payroll in dull seasons. (5) Full value for distribution hours instead of the customary excuse for killing time. (Compositors as a rule are far more interested in setting type than in distributing, and always return to the creative part of their work as soon as possible.)

It has been my experience that eight men distributing for one hour each will throw in twice as much type as one man distributing for eight hours; that very few men can be kept upon distribution regularly without losing all the ambition they ever had, and that the effect on advanced apprentices, who are often consigned to the "dead stone," is found particularly deadly. Many a promising young compositor has been ruined by this pernicious practice.

Full Cases Help the Compositor

The advantage of setting from full cases cannot be overstated. Many an artistic piece of composition has gone on the rocks because of the discouraging effect on the compositor of going from case to case only to find insufficient characters to set a particular line or paragraph, to say nothing of the disastrous effect on his production.

There seems to be a growing tendency to keep more and more forms standing in the hope of obtaining repeat orders. This is done to such an extent in some offices as seriously to cripple the department. Where such wholesale storing of valuable equipment is practiced, new supplies should be purchased to replace those thus put out of use. Personally, I am not at all sure that any real money can be made from standing or-

ders if they are charged, as they certainly should be, with rent for storage space, interest on the money invested in replacements, and interest on the money spent for equipment necessary for maintaining storage service.

Of course the question of early-morning "rush" work had to be considered, but it was surprising how very few of such orders presented themselves under the system described above. A large percentage of these orders formerly were merely leftovers from the preceding day which under the new system were not carried over. In the event of unavoidable "rush" orders cropping up in the morning the rules, unlike the laws of the Medes and Persians, were amended for the occasion. The okay of the foreman provided for the necessary time for distribution later in the day—but remember, this was definitely the exception to the understood rule.

Customers' Interference

I am constrained at this point to remark that maximum production in any business cannot obtain if unreasonable dictates of customers be allowed to interfere with the efficiency methods that make for a maximum production. The printer as a rule has been far too lenient in this respect, and has allowed his plant to be disrupted and even his profits dissipated far too frequently for his own good. Can anyone imagine an automobile manufacturer listening to any suggested interference with the production plans he is employing?

It will be seen quite readily that this article applies in the main to work that comes under the heading of hand composition. In these days, when various kinds of machine composition are used in the same piece of printing, distribution time may be lessened somewhat but not to any appreciable extent, except of course in the case of large quantities of solid matter which may be dumped into the hell-box wholesale. Due allowance can be made for this or any other modifying condition. Non-distribution is another story, and will not be dealt with in this particular article.

Some few months after the inauguration of this maximum-production plan I was again sent for by the proprietor, and he greeted me with: "What in the world have you been doing in the composing room, Sherman?" Being a very

young executive and more or less unaccustomed to the regal manners of proprietors, I was somewhat alarmed, and timorously replied that I had been doing my best. "I should say you have!" said His Nibs. "For the first time in the history of the firm the composing room has shown a profit!" It is gratifying to recall that the superintendency of the entire plant was handed to me six months later—a proof that employers do appreciate the efforts of every executive who takes the pains to do a little constructive thinking to the end that his department may show tangible profits.

Favorable Conditions Vital

Good profits certainly can be made in the composing room under the following favorable conditions: (1) Plenty of type and spacing material—not necessarily a large variety of faces, but good large fonts of all sizes of a few standard and one or two modern series. (2) Maximum production through a checking of time and the subsequent analysis that shows where time has been lost through causes other than incompetence. (3) Regulated distribution, carrying the advantages of full cases and the elimination of "soldiering." (4) Inspiration that comes to an artist compositor who discovers the wherewithal to produce distinctive composition literally at his finger-tips.

Correct the Poor Methods

I am quite aware that much can be written on the advantages of scientific layout of copy, etc., but the object of this article is to point out that substantial profits are readily obtainable from the average composing room where reasonable methods are consistently and regularly practiced without an installation of any additional departments, but on the contrary with a considerable reduction of the existing force.

My many years of experience have indicated to me very conclusively that most compositors are willing to give—and many are capable of giving—a good hour's production for each hour worked. The greatest drawbacks have been the obstacles placed in the way of the men by poor and inadequate equipment and the failure to check up on individual production. It does not pay to take anything for granted in business, and especially the factors which are particularly influenced by human endeavor.

An Inexpensive Display Case for Showing Attractive Samples

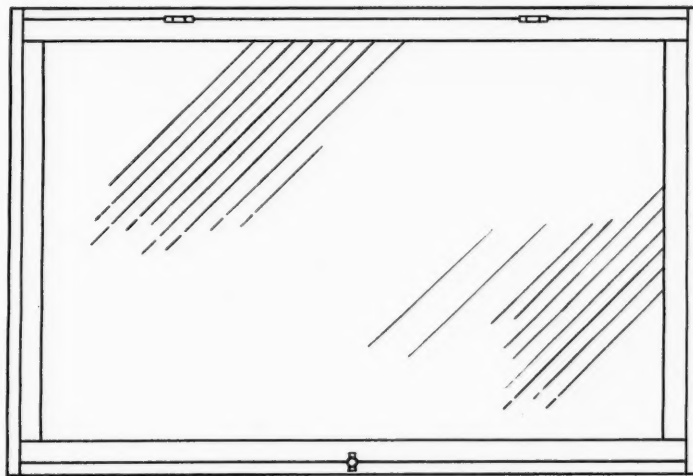
By P. R. RUSSELL

THE WORD "perishable" is a term used frequently in some other lines of business, but not often in the printing industry, even though many classes and kinds of printing are exceedingly perishable. This is most noticeable to the printer when he attempts to keep a complete series of his fine pieces. A few days of exposure to the sunlight or to the dust, and all the attractiveness of even a neatly printed piece of stationery or other matter, using good stock, is gone.

It is a foolish thing for a printer (although I counted four such windows on

only preserved for display, but also for valuable future use by the printer.

One progressive printing concern has constructed these display cases around three sides of a reception room, fastening them to the wall up above the wainscot mold, and along the two walls of a hall connecting the several individual offices. The displays thus arranged are readily seen by every person entering the reception room or passing into any one of the several offices. These display cases are built in sections, all nineteen inches in width, but varying in length



With a series of these simple display cases arranged around the sidewalls the printer has an excellent opportunity for featuring his finest work in such manner as to induce further orders

a brief tour of the printing district of a certain city) to lay printed samples in a show window where the light is strong and there is no protection from the dust. The average printed sheet, under such conditions, is a terrible sight to see after two or three days. The light draws the color from the sheet and dulls the brightest of ink, and a coat of dust covers the whole specimen.

But why not construct display cases and keep all your printed samples protected under glass? The public expects the printer to show his wares in his windows, in the office, or somewhere. There is an advertising value in the display of specimens sufficient to justify the small expense of the cases. And they are not

from thirty to forty-five inches. The variance of length is to make the case fit into spaces between openings, etc. Each case is approximately two and a half inches deep and consists of a frame of three-fourths-inch pine, a back of composition board, and a front consisting of a glass shutter hinged at the top.

The depth of two and a half inches will permit of even a book being displayed as a sample. Deeper cases might possibly project out too far into the room or hallway or window. A single fastener in the center of the shutter at the bottom is sufficient. Two hinges, in about the positions indicated in the illustration, will serve the purpose well. Wallboard will make the best backing

because it permits the use of thumb-tacks. Larger samples, which cannot be fastened with thumb-tacks, might be attached to the back of the case with square screw hooks which can be purchased at any ten-cent store. One or two coats of varnish stain will finish the work attractively.

Although these display cases may be used effectively in a show window by setting them back at a distance from the window or at an angle at which they will not be exposed to the stronger rays of light, their best use is within the office or building, away from any strong light. In display cases, and not exposed to the strong light, it would be possible to keep the most delicate of printed samples indefinitely. Too, these display cases, if filled with printed samples, make attractive the walls of a reception room or of the executives' private offices.

An active and very practical book publisher recently talked to his printer on the subject of the effect of sunlight upon the paper ordinarily used for book jackets, paper covers, etc. It seems that he has found it almost impossible to find a material from which strong light will not bleach the color after a brief exposure. His brightest jackets fade, and he is very much "put out" about it. In his own salesroom he may adopt the idea of display cases, but he fears that the merchants all over the country who offer his books for sale will not have as effective a means of protecting his product from the damage done by sunlight.

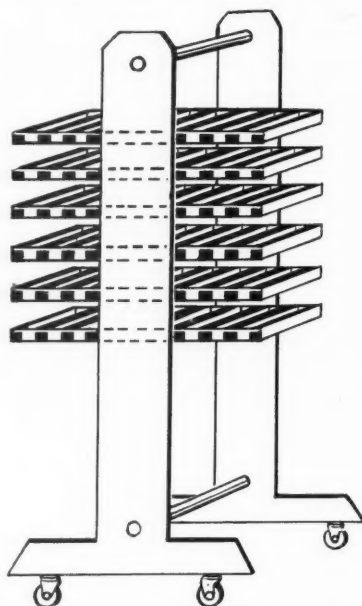
Halftones on Brass

That excellent-quality halftones can be etched on brass is very clearly demonstrated by Collins & Alexander, Incorporated, of Chicago, which is featuring brass coarse-screen halftones for newspaper illustrations. The firm states that, due to the greater hardness of brass as compared to zinc, the brass halftones stand up under the modern methods of stereotyping without stretching or distorting, as frequently occurs with halftones etched on zinc, when the dry-mat mold is being made. These brass halftones are etched by electricity, and the very interesting sample plate sent us shows exceptional depth and remarkably clean-edged etching between the dots, which is a most desirable feature in stereotyping.—GUSTAV A. MAYER.

A "Homemade" Drying Rack With Several Advantages

By P. R. RUSSELL

Without gainsaying the value of new and modern equipment for the printing plant, we can acknowledge the practical usefulness of some things that are not so new and modern. We have a "home-made" drying rack in the commercial-printing department of our plant with



This portable drying rack is very easily moved, the air circulates freely and dries the printed matter in a minimum period of time, and the rack can be constructed by a carpenter or anyone handy with tools

which I am much impressed. Its continuous use probably extends back over a period of some thirty years.

The illustration will give an idea of how this drying rack is made. The upright ends which support the slides are 2 by 8 inches and 5 feet 6 inches high, and rest on a platform under which are four casters that enable the rack to be moved about anywhere with little effort. The slides, which are 22 by 34 inches in size, are constructed of $\frac{1}{2}$ by 1 strips laid an inch apart. The diagonal strips are nailed above and below approximately 8 inches apart, the end diagonal strips sliding between the cleats which are put inside the uprights.

The rack is so designed as to permit the absolute maximum circulation of air around the sheets on the slides. Its extreme light weight, as compared with the usual cabinet type of rack, permits of its being rolled about anywhere in the room. It can be rolled up to the delivery

end of a press so that the operator can lift and spread out his sheets for drying without taking an unnecessary step, and thus it saves time and effort.

It will be seen that this rack is easily accessible from both sides. The height of the slides makes it possible for the operator to stand erect as he handles the sheets. It is very convenient for the separation of imprints or colors, and permits easy inspection of sheets at any time by operator, foreman, or assistant foreman. The slides of the rack may be easily removed when they are in need of cleaning, repairing, painting or other work.

Has the Printer a Legal Right in a Submitted Sketch?

What are the rights of a printer, lithographer, or other service in a sketch submitted to some prospect who subsequently places his order elsewhere and uses the sketch? This question is one that frequently comes up, cases of such kind mostly being settled out of court. For this reason a clear-cut decision in a case recently decided in Pittsburgh is of interest to printers, lithographers, and others in the graphic arts.

The Edwin J. Schoettle Company, a paper-box manufacturer, solicited an order from Oliver Brothers, Incorporated, manufacturer of masquerade costumes. There was a disagreement on the price for the boxes, the chief item of disagreement being a charge of \$150 for the sketch plate. The plaintiff at first submitted a pencil sketch. At the request of the defendant an ink sketch also was submitted. Efforts to have the sketch returned proved unsuccessful, and subsequently the defendant submitted the sketch to some other manufacturer, who made the boxes, utilizing the identical sketch and design which the Schoettle company had submitted to the customer.

Judge Alessandrini, before whom the case came up, ruled that the plaintiff had a common-law property right in the sketch and that the defendant wrongfully appropriated this property. The plaintiff was awarded exemplary damages of \$300; entitled to an injunction restraining and enjoining the defendant from making further use of the design, and the defendant was ordered to cover the design on any remaining boxes and to pay the costs of the legal proceedings.—"Printers' Ink."

THE PRESSROOM

Practical questions on pressroom problems are welcomed for this department, and will be answered promptly by mail when a self-addressed stamped envelope is enclosed

By EUGENE ST. JOHN

Special Ink Needed for Vegetable-Parchment Food Wraps

We are enclosing a printed sheet on which we are having trouble in getting rid of the odor of the ink. This being vegetable-parchment paper, when we bought the ink we specified ink for vegetable-parchment paper, for these inserts are placed in packages of food and must not have an odor because it will be absorbed by the food. If the sheets are laid out singly the odor disappears in about two weeks, but as we have printed 15,000 sheets this is not practicable. Can we get rid of the odor? What sort of ink is necessary when printing on the food wraps required to be odorless?

The quickest way to get rid of the odor on the printed sheets is to put them through the paper-seasoning or -curing machine. Next quickest is to feed the sheets through a press without form and ink but equipped with a sheet heater. A special ink that will dry promptly without odor is required for food wraps and may be had from the inkmakers advertising in *THE INLAND PRINTER*. According to your statement you possibly have grounds for legal action to recover loss sustained from the odor of the alleged vegetable-parchment ink.

Overlay Etching Machine

Will you inform me where the overlay etching machine, as illustrated and mentioned on page 85 of the June issue, may be purchased?

The name of the manufacturer will be furnished to other interested readers upon receipt of their request.

Possibilities as to Halftone Printing Upon Perfecting Presses

What are the capabilities and limitations of perfecting presses for printing type and particularly halftones on English-finish paper? Supercalendered? Up to what screen halftone can these papers be printed without smudging? Is it possible or practical to print only one side of the sheet on these presses? Is the average competent cylinder pressman considered capable of operating a perfecting press?

Answering your queries seriatim: Until the introduction of Aloxite tympan paper the perfecting flat-bed cylinder

press achieved its greatest usefulness in printing type and coarse-screen plates on absorbent paper such as newsprint and machine-finish book. But with Aloxite tympan the perfecter can handle the halftones on supercalendered paper, if just the right ink is used and sheet heaters between the feeder and the press and on the delivery are a part of the equipment. It is possible and practicable, but not economical, to print without perfecting on a perfecter. A better use for this press when not perfecting is to use it as a two-color press, when the forms will permit. The average competent cylinder pressman will find no difficulty in the manipulation of the perfecting press.

★ ★ *A Copy Suggestion* ★ ★

A Tribute to Lazy Folks

THEY will not look up words in a dictionary—and they forced copywriters to use a simple, unaffected language. They can't be bothered with involved pictures—so artists had to give 'em drawings that "tell all" at a glance. They turn wearily from tricky, illegible type faces and pages that look jumbled—so advertisers gave them Pittsford typography. Lazy folks—and there are millions of them—are a blessing in disguise. They make things far easier for the entire reading public

Strikingly strong copy from *Better Printing*, house-organ of the Ben C. Pittsford Company, Chicago

Handling Multicolor Printing on a Two-Roller Cylinder Press

I am sending a three-color piece of our work printed on a two-roller pony press. The plates were mounted on one wood block and were considerably warped. The press has old-style bed motion, has been in the shop some twenty-odd years, and is not equipped with a sheet heater and extension delivery. Colors were run yellow, black, red. The black and the red were slipsheeted with print paper and interleaves stuck to the rear end of the sheets. Now for the questions: Is it possible to get perfect register throughout the sheet with this old-style bed motion? I seemed to have some trouble on rear end. Would you recommend the sequence of black, yellow, red to get away from the key sheets, provided that transparent colors were used? Would it be possible to run this work on a four-roller press outfitted with two sheet heaters and extension delivery? Would it be possible to do a better piece of work under the conditions I had to combat? It seems to me there is too much time and hard work involved to produce this sort of work under the handicap. Could the order be produced on this press without the bother of slipsheeting if it were to be equipped with a sheet heater?

You can get perfect register on this press if parts are not too badly worn and the necessary adjustments as to register are made. Many pony presses as old as yours are printing in register. First remount or plane the wood blocks until you get them absolutely level and type high. You cannot expect register with three impressions from warped blocks. Make sure the form is firmly seated on the bed and not sprung because of too tightly locked quoins and bed clamps. Note the force of the air spring and examine the register rack. A considerable variation in power can also affect your register and cause trouble for you.

You can check up on these possible causes of lost register if you find the bed and cylinder out of register, by printing ten or twelve impressions at the same speed on the drawsheet. If you find the bed and cylinder in register the trouble is obviously in the feeding, or the effect of variations of humidity on the sheet.

Your next checkup would naturally involve the feeding apparatus, including the set of the bands and brush.

The best sequence is black, red, yellow, but as this is enamel-coated paper use very fast-setting halftone black ink, halftone red, and halftone yellow. The work may be printed on the four-roller press fitted with extension delivery and sheet heaters without interleaving.

You could have done a better piece of work if you had made the warped blocks level and type high at the start and then made the checkup on register. Probably you would have had less register trouble if you had run the order under more favorable atmospheric conditions: fairly uniform temperature and uniform humidity, doubtless beyond your control.

There is too much wasted effort and time involved in producing this work on a two-roller pony press. If you have a large quantity of this sort of work by all means get a four-roller press with extension delivery and sheet heater.

This work could be produced on your two-roller pony with fly delivery if this were fitted with a pair of sheet heaters, but not economically. One advantage of the extension delivery is that the sheet covered with wet ink may be dropped gently on the pile without sliding or jiggling, which causes offset. The cushion of warm air between the sheets allows the ink to set and filter into the paper quickly and thoroughly.

With the assistance of the inkmaker you can overcome the handicap in inking this order on your press, but the difficulty of the fly delivery is practically insurmountable unless you slipsheet or else run slowly and have an assistant or two (the jogger out of operation) take the printed sheets one at a time as they are delivered and pile alternately in two boxes just large enough to take the sheet by letting the sheet drop flat in the box. Sheet No. 1 would go in the first box, sheet No. 2 in the second box, sheet No. 3 in the first box, sheet No. 4 in the second box, and so on. In this way you may avoid offset and sticking without slipsheeting. If you prefer slipsheeting use oiled-kraft slipsheets.

Send prints on the coated paper to the inkmaker, describing the press, and get his help in supplying the best inks for the makeshift manner in which the order is being produced. As soon as you can, secure a press suited to this work.

Color-Card Chips Made Without Color-Card Machine

What is the best method for economically printing color-card chips directly on the sheet with the text, instead of by the old method of sticking the chips on a previously printed sheet through use of the color-card machine? That method required careful painting of the large sheets and equally careful cutting of the same, and is decidedly costly.

The leading paint and varnish manufacturers' color cards (with chips direct on the sheet with text), are produced by utilizing the four-color process of photoengraving. This allows the production of an unlimited number of colors in four impressions. The colors in certain cases are printed flat, in others with gloss finish, by adding gloss drying varnish to the last of the four process colors which are printed. Or the colors may be given an extra impression of varnish when it is required. Sometimes the entire sheet is put through a cylinder varnishing ma-

chine. Not only are the results more satisfactory, but the cost is less than by the old method, which kept a master painter busy painting large sheets and a paper cutter almost constantly employed carefully cutting the chips to fit the boxes of the color-card machine. This machine is costly and none too efficient. The resulting color card is much more bulky and not so neat as that produced by the four-color process. Color cards are still produced by the old method by using split rollers and fountain dividers, but this method will soon, like others, be made obsolete in the march of progress.

Carbonized Paper

Will you kindly give me the names of several firms which can furnish me with print paper carbonized on the reverse side?

The names and addresses of two firms which handle such paper may be secured by writing to THE INLAND PRINTER.



"In the Days That Wuz"—Free Trade

Cartoon by John T. Nolf, printer-artist

How to Accomplish Fast Drying of Varnished Sheets

We use a mixture of varnish, alcohol, and naphtha, and are trying to add paraffin oil to the mixture, for use in varnishing sheets, after printing, upon a cylinder varnishing machine fitted with a fountain. Our trouble is inability to keep the paraffin oil from partly solidifying. Can you tell us what proportions of the four ingredients to use, or, if we omit the paraffin, what proportions of the other three to use? The idea of the paraffin is to speed up the handling of the varnished sheets as well as to prevent them from sticking.

If you are using a spirit varnish, add only absolute alcohol to hasten drying; if an oil varnish, add only spirits of turpentine or rosin oil. The greatest aid to quick drying is dry heat. Many send the varnished sheets on a conveyor through an oven. Humidity retards drying. Submit the printed sheet to the inkmaker for his advice as to how much thinner should be used in the varnish.

Open Windows and Oxidation

The other day a pressman printing a gold-ink order had a notion that a window, opened about a foot high, was causing the gold ink to dry too fast. I claim that the open window, fifteen feet from the press, had no effect, but that the temperature, around 85 degrees, was causing the ink to dry too rapidly.

The varnish vehicle of the gold ink contains drier. The driers are effective at temperatures from 45 to 125 degrees, but are not fully effective if humidity is above normal. Dry and especially fresh air accelerates oxidation. If the humidity in the pressroom was greater than outside, the open window quite likely served to hasten the drying of the ink.

Poster Plates

What methods were used to make the plates, and how were the plates printed, to produce the enclosed poster?

While it is possible that all the plates, black and color, were cut from rubber or linoleum, it is probable that the black key plate is a zinc line etching and the color plates linoleum or rubber. A variant is to make zincs from impressions pulled from rubber or linoleum. Printing on colored litho label paper is done by means of halftone inks.

Spot Carbonizing

How is strip carbonizing done? And can it be done on a platen press?

You will need a vibrator on the form rollers for this work, and a special carbon ink. Send sample of paper and give name of press to the inkmaker when ordering carbon ink. Or you can have the carbonizing done by concerns specializ-

ing in this work. If you do the carbonizing, print on the face of the sheet first and carbonize the strip on the back after the printing ink on the face has dried, instead of carbonizing first.

Celluloid Cards

Are a special ink and a special process used to print celluloid cards, and where may we get the blank cards?

Your inkmaker can supply an ink to print on lacquered celluloid, and your paper dealer can tell you the best source

Typography

THERE was a time when the word "Typography" was considered an unnecessary luxury in advertising. But times change. Today, thanks to modern trends in art and design, typography is an absolute necessity. Indeed, most reliable printing establishments have at least one man who is considered a master craftsman in type layout and arrangement. Typography, to the layman, means arranging the type so it is pleasant to look at and easy to read and is appropriate to the business and the kind of printing used. We'd like to show you a few specimens of our typography as designed and developed for our customers. At your convenience, telephone WALKER 5-5586

Effective text of an advertisement in *The Ink Spot*, the house-organ published by M. P. Basso & Company, well-known New York City printing concern

of supply in your location; but the ink is easily rubbed off and the reaction is disagreeable. The better way is to print on dull or mat celluloid and lacquer it after the ink has dried. Consult E. I. du Pont de Nemours Company, of Parlin, New Jersey, about the method of lacquering dull celluloid, etc.

Washing Up for Color

I find difficulty in bringing out a bright red or other light color on a press mostly used for black, although the press is well cleaned. What will I find it necessary to do to obtain the true color of the light ink?

First wash the form, chase, rollers, and ink plate. Next ink up with white, yellow, or red. Repeat the washup with a clean rag. If the rollers are badly cracked or cut, before placing form on press after second washup, place a piece of kraft paper on the ink plate and let the press run. The kraft paper will absorb the dirt which comes out of the cuts in the composition.

Height of Scoring, Creasing, Cutting, and Perforating Rules

What is the proper height of scoring, creasing, cutting, and perforating rules? Should there be a difference in height in the four rules mentioned if used on platen presses as against their use on cylinder presses?

Scoring rule is generally type high. Perforating rule comes type high for use with type, and slightly higher for use alone. The standard height of cutting rule is .923 inch. Creasing rule comes in various heights because of the various thicknesses of cardboard. Some prefer .900-inch creasing rule parallel to the bearers and the .906-inch parallel to the grippers of the cylinder press when running on sixteen- to twenty-point cards. Others use .896-inch creasing rule in all positions and underlay as required. Cutting and creasing rules may be had in other heights as desired.

Cylinder presses and the Laureate platen press require forms close to type high. All other makes of platen presses can handle rules considerably over type high because the platen is adjustable backward, provided that the composition rollers are not in use.

Book Less Costly Than Photostat

Our library has no copy of Southward's "Modern Printing." If you have a copy available, will you have the pages devoted to hand-press makeready photostatted for me?

It is less costly to buy the books than to make photostats. "Modern Printing," in two volumes, is for sale by THE INLAND PRINTER, and one like yourself, engaged as an instructor in printing, will find the books of great value.

Booklets About Inks

Will you recommend a book on inks written for the pressman, in addition to "Practical Hints on Presswork," which I have?

"Pressman's Ink Manual" is for sale by THE INLAND PRINTER, and "Ink Secrets" is distributed free on request by Philip Ruxton, Incorporated, Chicago.

Paraffined Bread Wraps

Is the paraffin coating on bread wrappers applied by machine? If so, will you kindly inform me where to obtain the equipment?

Bread wraps are printed from the roll on rotary presses, the web after printing being conveyed through hot (fluid) paraffin. As the web leaves the paraffin vat, the fluid paraffin turns to a solid. The rotary presses and attachment may be obtained from press builders advertising in THE INLAND PRINTER.

LET US pause at this time and get a glimpse of the foolish printer's "place of business"; for though there are some little fools in big places, there are more big fools in little places—destined always to be little in the amount of floor space occupied and the quantity of gray matter situated north of their Adam's apples.

I will take you to the so-called plant of Sellemcheep & Wirkallnight, who exemplify so many offices of the type *genus Asinus* in any (and all) of our towns and cities. Sellemcheep formerly had been employed in a rather large shop where, when the boss was out, he had "waited on customers" and made quotations and also served as foreman of the "comp" room. In this way he got to know some of the firm's customers whom he expected to have as his own some day.

As time went on Sellemcheep became more and more imbued with the idea that he was wasting his time in working for somebody else and ought to have his own business. There was scads o' money in the printing business for the boss—but little for the workmen. Did not the boss charge \$3 an hour (cost) for composition alone and pay only \$1 in wages? Look at that other \$2—just clean velvet, fine as silk, easy pickin's.

So Sellemcheep worked all the harder to get into the good graces of the customers he had the opportunity of waiting upon. One day he made his first "crack." He had been exceptionally courteous to this client for quite a while. Sellemcheep now came out flat-footed and asked, "If I started in business would you give me some of your printing orders?" The customer replied that it didn't make much difference to him where he placed his printing so long as he got good quality and the right (and of course he meant low) prices.

So, day by day, Sellemcheep laid his plans for quitting the boss, the man who had supplied his bread and butter for years. This, of course, should not be considered as criminal; anyone who chooses is entitled to engage in business, so I may not be giving Sellemcheep a

Guilty or Not Guilty



By FRANK S. CRONK
Secretary-Manager
Master Printers of Colorado

square deal. But I am putting in words a practice that should be discouraged—for the good of the men themselves.

The next step for Sellemcheep was to get a partner with a few hundred dollars, who could run presses and make a winning combination—compositor and pressman. This was not very hard; soon Wirkallnite was approached, and he at once agreed. The total "capital" of these two men was just \$900.

So they hired a small place, put in \$650 in equipment, and embarked on the sea of fortune or misfortune. Where did they get their equipment? From the supply houses, of course! Three hundred and fifty iron men (down payment) and three hundred flywheels were invested in two "pretty good presses." This left \$250 for capital until some money came in. They picked up a second-hand cutter for nothing down and a little a month, likewise a stitcher and some other needfuls. Of course they were entitled to credit at the paper houses, so here are the boys all set—ready for the startin' gun—rarin' to go, an' how!

Well, as time rolled on the firm prospered as foolish printers have the habit of doing—by being carried by their loving friends. To their credit, be it said, they worked hard and managed every month to pay a sufficient sum down on their bills to keep going.

Previously Sellemcheep received \$48 a week and Wirkallnite \$44 for the al-

lotted time of employees. At the end of the first six months the partners had averaged about \$0.75 an hour just for the privilege of being bosses. True, they were adding to their (mortgaged) investments and some day hoped to be "all clear." But, my dear readers, printers who get "all clear" are few and far between! Ordinarily they no sooner get one machine paid for than they buy another whether they actually need it or not—and usually they do not.

In the old days, both Sellemcheep and Wirkallnite had their evenings all to themselves, except when they were working and getting paid overtime for their toil. Now they were lucky to have two evenings a week for themselves—Saturday night to take a bath and Sunday night to go to bed at what they considered a reasonable hour.

Oh, the pity of it! For both of these heroes of ours had come to learn that in the costs the old boss charged there were other items besides labor of which they reckoned not: the rent, light and power, insurance, depreciation, non-productive time, spoilage, wrapping and delivery expenses, etc.!

To make up for these things and to "come out" on the low prices they were charging they had to make it up with good old sweat-of-the-brow. But they laughed it off and agreed that it was worth it—to be bosses.

Having to spend so much time in actual production, they of course had no time to keep the place "looking decent." The windows were seldom if ever washed. The general appearance of the shop's office was more like that of the city dump than a place of business. The shop was a mess. Efficiency never had roosted in this coop, or not so you could recognize it. This did not worry Sellemcheep & Wirkallnite, for few customers ever called in person. Specifications to "figure on" as long as their arms were either mailed in or sent by boy. Sellemcheep spent about half the time "on the street" or "waiting to get in" to outbid some other foolish printer, as has been previously explained.

And, so they are drifting on, *e pluribus unum*. Their fault? Well, hardly. The remedy? It will be suggested later. I honestly believe Sellemcheep, Wirkallnite, and their contemporaries are more to be pitied than censured. They are the victims of the times. And the times and practices must be changed if we are ever going to have more profits.

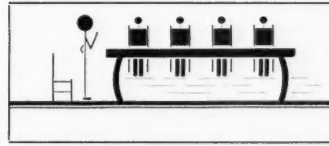
However, all things may come to pass in the fullness of days. A few years ago no one had ever heard of "milk from contented cows." Who knows that before many years shall have rolled around we may have better printing from contented printers—who are not desirous of being boss of the works?

New Volume of "Modern Poster Annual" Is Published

Volume VIII of the "Modern Poster Annual" has recently been published. The new volume contains a wide variety of poster designs ranging through advertisements, billboard posters, magazine covers, folder designs, book jackets, etc., most of them in full color. The students of design will find in this vol-

Is "Stunt" Typography Properly Classified as Being Art?

By A. J. FEHRENBACH



FORCED feeding of ducks makes them palatable and tender for the diner. Forced feeding of typographic materials, regimenting type faces, rules, and ornaments to convey the type message as well as the attention-getting illustration, is one of the most interesting and debatable phenomena in the current parade of typographic specimens.

The central and primary business of type is to convey words and appropriate atmosphere in line with the advertising message. This is sound Benjamin Sherbow doctrine, as valid and vital today as it was two decades ago when the master

Sherbow stood ready to shoot on sight anybody who turned out printing which attracted attention to itself rather than to the message it was intended to get over. "If typography does 'stunts' instead of straight messenger work it is an unfaithful servant," are the words of Sherbow, who commanded in his day the respectful attention of all who were concerned in making advertising typography efficacious.

This Spartan philosophy must necessarily do violence to the sensibilities of Albert Schiller, art director of Advertising Agencies Service, Incorporated, a New York City firm of typographers, who is the patriarch of what he calls "creative typography." Schiller's annual holiday greeting card gives him the opportunity to let himself go. He shoots the works! Shades of Roxy and Balaban & Katz! In the skilful and ambidextrous fingers of Schiller the common brick of borders and rules, periods and dashes, quads and spaces, type and ornaments, takes shape and forms fresh designs of an incredible splendor. Bent rules outline the nave of a mighty cathedral; an inverted "U" is a bell dangling in the tower; pieces of monotype ornament are stained-glass windows, etc.

The metal tapestry that sprouts on the makeup galley represents hours and even days of non-chargeable time. It is a labor of love, patience, and minute detail, inspired by the imagination of the resourceful craftsman and sympathetic scholar. Certain of the more elaborate of Schiller's creations, moreover, remind one of what the Scotchman said about the pyramids: "It's a lot of masonry not to be drawing any rent!"

On the other hand we find Frederick Nelson Phillips, Montague Lee, and Harry Robert, the art director of Lee & Phillips, Incorporated, seriously taking

Mr. Rockefeller and Radio City

W hasn't taken part in the construction of Radio City. The design of the plan will look as simple as a star or as complicated as a Washington Monument. We do know that from where we sit at 48th and Fifth Avenue, overlooking the city, we'll probably have two full years of running. After that our only hope is that R.C.A. won't have thousands running out of the windows as the store do down on Cortlandt Street.

The project has been linked with John D. Rockefeller, Jr. The project of the public which the owners of the plan is looking to him for relief. But what, really, is Mr. Rockefeller's interest in 47-54 W. 42nd Street, former editor of the Boston

Early and now prominent as a radio commission on the news, has suggested that Mr. Rockefeller may not be in a position to help much. Mr. Rockefeller's interest in the project is a purely commercial one. Mr. Rockefeller's article is called "Radio, Dollars and Nonsense." It has to do with the use of the radio as an instrument of public opinion. But it is the position on Radio City and Mr. Rockefeller and Mr. Rockefeller which will take particular hold on you.

For the purpose of this argument, Uncle George is the member of your family who has me jack. He's a retired old codger who bought the property at the proper time and now lives on the income. Generally he has no family of his own, but that doesn't mean that he has no family. He has ALL the family.

You're probably written to him at one time or another and this year he's had been heavy with the lamentation of bewildered nephews and of distant cousins who haven't done a lick of work since 1904 and now for the first time have an alibi for it. Uncle George may or may not come through.

This leads to a very interesting original article by John Carter and June Striber. It is called "The Cooperating Uncle George" and that is exactly what it is about. The basic social unit says Mr. Carter is not the individual but the family. Every family, habitually, helpfully and respectfully is called upon to help in some degree over the miles. A mother helps her daughter out for a commission, a brother helps his sister's husband get a new job, an uncle invests money in his nephew's business.

But help of this kind is never solicited, either there or here. It is given. Therefore, continues Mr. Carter, let us incorporate

the family. Since Uncle George is the wealthier of the family and also the shrewdest, allow him to contribute the largest amount and give his time to running the corporation.

We won't tell you the entire scheme because we haven't room to describe it here and it is too important to be considered lightly. It is worked out in detail with the interest of the whole family in mind and it is as ingenious and down-to-earth practical as anything you've heard of in a long time.

MAY JUNE

SCRIBNER'S

Uncle George INC

MAY JUNE

SCRIBNER'S

The Radio City and Uncle George advertisements, appearing in consecutive issues of *Scribner's*, ably demonstrate the quality of typographic craftsmanship employed in the preparation of this notable series

ume a vast amount of interesting material and some of unusual value.

"Modern Poster Annual," which is described as "a collection of the year's best specimens of modern colored advertising designs," may be secured through THE INLAND PRINTER at \$6.00 postpaid.

typographer enunciated it. Sherbow, it will be recalled, held to the severe theory that there should be no such thing as typography *per se*. Type, he taught his disciples, should not be thought of as a mystery nor art, but as one of many means of human communication.

OUR FLOCK OF MONOTYPES

SEATS playing on rocks off the Cliff House, San Francisco, all look alike except for size. They go through the same motions—give the same performance. They are standardized. Yet they can be taught to balance balls on their noses, flap their flippers in applause, and bark for fish. . . . So with semi-automatic machines. The performance varies according to the skill of the operator. Take Monotypes, for example. In the quality of their production there cannot be as great variation as in hand composition, but one operator can get more out of them than another—better spacing, better breaks on paragraphs—frequently a similitude of hand work difficult for any but an expert to distinguish. . . .

The flock of Monotypes in our plant have been patiently trained, treated with kindness and rewarded by careful grooming. They give a wonderful performance and save our customers a lot of money over hand work. We will not mislead you. If hand work is necessary we will tell you. This advertisement is number 9 of a series, showing diversified design. Layout and typography by

LEE & PHILLIPS, INC.
Typographers Who Prove It With Proofs
228 East 47th Street, New York City

up this new art form, calling it "expressionistic typography." The adventurous young men at Lee & Phillips are compelling this new way of handling type materials to do everyday bread-and-butter work. A notable example of the successful use of "expressionistic typography" is that which appears in the series of advertisements this house created for *Scribner's Magazine*.

A particularly good example of the manipulation of type materials, which appeared in the *Scribner's* series, is the first shown. Other interesting specimens are the advertisement in which the illustration of Radio City appears, the door and reception room leading to the office of Uncle George, Incorporated, the panel illustrating the arrival of Winchell's Blessed Event, as well as the house advertisement for Lee & Phillips, headed "Our Flock of Monotypes."

The successful typographer, whether he sticks to straight matter or occasionally follows the urge to push typography into new functions and dimensions, must necessarily possess the eye, skill, and background of the painter. Frank Crowningshield, brilliant editor of *Vanity Fair*, in a recent lecture on modern

At left, evidence that even odors may be portrayed by the skillful artist. At the right is seen the Lee & Phillips advertisement which, by means of monotype rule and ornaments, graphically depicts the theme of its advertising message. What typographer or ambitious compositor can say, after studying this example of typography, that the possibilities of his tools and materials have been entirely exhausted?

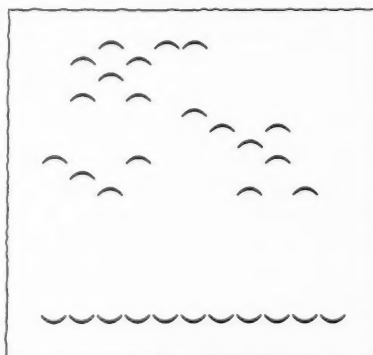
photography at the Art Center, in New York City, observed that all the great photographers of our day are painters. They are masters of light, color, and perspective. They are as writers who know words, are masters of grammar, and have formulated and achieved style thoroughly worthy of the name.

It should be borne in mind that some of the great type designers as well as

the designers of typographic ornaments are painters: Lucien Bernhard, Walter Dorwin Teague, T. M. Cleland, to mention only a few. Bruce Rogers, supreme master of the art of creating new patterns and design with ordinary, everyday type ornaments, is characterized by Paul Beaujon (Mrs. Frederic Warde) as "a painter by inclination."

This unique ability to regiment typographic materials, creating attention-getting illustrations and atmosphere to harmonize with the text of the advertisement, is in itself no mean accomplishment. But if attempted by one who has not had the background of a painter, or equal, it leads to results that would make Sherbow call a protest meeting before all the angels in heaven.

Though some may weep and others pray while the "stunt" typography is in vogue, what will these esthetic souls do when they study the pen sketches of the fumes of perfumes as drawn by Bernard Naudin for the title page of "Histoire d'un Parfumeur," by Paul Sentenac, Paris, as reproduced herewith? Those who have held that odors could not be sketched by any human artist just haven't come across Naudin!



A typographic picturization of seagulls which was set for use with a couplet concerning these birds

What Figure May Be Used as an Equitable Advertising Rate?

By BUFORD O. BROWN

Probably No Question Frets the Average Publisher Oftener Than This. The Authoritative Opinions Offered Herein Should Assist Him

WHAT is an equitable advertising rate? Doubtless no other question has presented itself to newspaper publishers more often nor with greater force than this one. Unfortunately there is no categorical answer. Nevertheless, it is imperative that publishers shall have some intelligent basis for determining what constitutes a fair rate if the complete fabric of advertising (and consequently the newspaper itself) is not to suffer thereby.

George H. Moore, the publisher of the Lodi (Calif.) *Sentinel*, is convinced that "there is only one sound method for arriving at a rate for advertising, and that is on the basis of circulation. The *Sentinel* charges around \$0.15 an inch a thousand." It is Mr. Moore's conviction that "The rate is secondary. Coverage is what the advertiser wants, and if he can get 75 per cent blanketing in any community that is at all prosperous he will gladly pay the rate. No national advertiser has ever asked the *Sentinel* to cut its advertising rate."

California Publisher's Comment

W. H. B. Fowler, the publisher of the San Francisco *Chronicle*, says: "The old idea was that \$0.02 a line a thousand circulation was a fair rate. Today, in most cases, the rate is considerably below that figure. In the case of the Kan-

sas City *Star* the rate is below \$0.01 a thousand circulation.

"As a rule, a newspaper likes to make its advertising rate as low as possible in order to stimulate the largest volume of business. In general, I believe it is true that a large volume of advertising with a low rate is much cheaper to produce than a small amount of advertising at a high rate. However, the amount of advertising available has to be taken into consideration, in conjunction with the amount of revenue a newspaper must have from advertising, and a rate arrived at that will be as low as possible commensurate with desired revenue."

"I feel that selling of advertising is a great deal like selling of merchandise," says Huston Harte, publisher of newspapers in the Texas cities of San Angelo, Abilene, Big Springs, Corpus Christi, Paris, and Sweetwater. In explanation he adds: "This means that a sound rate is one which will attract the most space at a reasonable profit. It is up to the newspaper to keep its costs down to the point where its customers can use its space. Briefly speaking, for any daily newspaper I would state that \$0.10 an inch a thousand circulation is a fair rate for both newspaper and advertiser up to 3,000 circulation, and that \$0.05 a thousand is a good rate for the next 12,000."

Weekly Charges \$0.70 an Inch

The publisher of one of the outstanding weekly newspapers of the United States, showing a circulation of 3,600,

charges \$0.70 an inch. He says: "We are charging all we think we can get, in the face of an ostensibly stronger competitor whose rates are quite considerably less. By 'ostensibly stronger' I mean that he is printing a larger volume of advertising and also more pages than we print, which to the unobserving merchants from the neighboring cities from which we get most of our business is the important consideration. Our rates are not as high as they should be for the character of newspaper we print."

Various Other Considerations

While these are basic factors, there are other considerations which should weigh heavily in determining what is a reasonable profit for any given newspaper, and also what the space is worth to the advertiser, and therefore what rate that newspaper may charge. As set down by one authority, these are:

(1) How did you get your circulation? Any steady increase over a considerable period, due to normal efforts of the circulation department, is an important factor. (2) Where does the circulation go? Papers mailed outside the trade territory are worth little to the retail advertiser. He wants 100 per cent coverage among people who buy in his town. (3) What are the buying power and the buying habits of the readers of the paper? Manifestly a paper which circulates among a prosperous and liberal-spending people is a good advertising medium for merchants.

A Sound Slant

THINK of all the other things folks have to think about besides what you sell and where your business is located. How very necessary, then, that your printing be distinctive, so that it will not only attract attention but will hold reader interest!

There's a thought-provoking idea in this advertisement in the M. P. Basso & Company house-organ

(4) What is the reader confidence in the paper, or in its editorial standing? Confidence upon the part of the reader carries over from the news columns to the advertising columns. This, in normal times, produces an increasing demand for space and makes a sound basis for an increased rate. (5) What competition does the paper have? A paper which has no competition is undoubtedly a better buy for the advertiser than if its field is divided. However, the wise publisher will be careful not to make his rates too high, and thereby invite competition to enter the field.

Should Flat Rate Be Charged?

Of no less importance than the foregoing factors in arriving at the proper charge are considerations having to do with the frequency, volume, and class of advertising. The figures suggested have been an "average" which the newspaper must receive. If it charges a flat rate—one price to every advertiser regardless of how often he uses space, how much he uses, or the class of his advertising—then the problem becomes much simpler for the publisher.

Not many newspapers do charge a flat rate, although the tendency is perhaps in that direction. Howard W. Palmer, editor of the Greenwich (Conn.) *Press*, adjudged not long ago by a committee of the National Editorial Association as the best weekly newspaper in America, comments in this manner:

Difficulties of the Flat Rate

"A flat rate simplifies the problem, but I have never been able to convince myself that it was the real solution. A weekly paper must print every week of the fifty-two. It seems to me that the advertiser who uses space consistently is a most valuable asset, and deserves some consideration. As an example, we have two or three customers using upward of five thousand inches a year. I figure that they are entitled to a better rate than is the man who comes in once with a six-inch advertisement, or even with a full page. On the flat-rate basis it seems to me the newspaper is making up out of its best customers what it loses on the transients and little fellows.

"Our rates are based on amount of linage used, but I think there is something to be said for frequency. The only trouble with frequency rates is that the

advertiser may be compelled to advertise when it might not be possible for him to advertise profitably."

The regular advertiser is just "Santa Claus" to the newspaper. He bears the burden and makes possible a medium which his spasmodic or "clearance-sale-advertising" brother may use only once or twice a year. Huston Harte, quoted above, believes that "perhaps large department stores with contracts that call for daily copy are entitled to as much as 25 or 30 per cent differential in rate, especially if their copy is sent in to the office and requires practically no more attention than does national advertising copy after it reaches the office."

In addition to these two classes, there is the professional card or the standing advertisement in small space to which many newspapers accord a minimum rate, because they figure that such a rate is "all the traffic will bear." Theoretically at least, a good case can be made against offering these standing cards a favored rate—from the viewpoint of the reader interest in advertising. Some live publishers insist that all copy must be changed every fortnight or so; and such change does increase the value of all advertising in the paper because of the interest which it will evoke.

Classifications of Advertising

Any real analysis of advertising rates would be incomplete if it should fail to consider the "types" or classifications of advertising. The grouping suggested recently to the California Editorial Association by M. C. Mogensen, publishers' representative, seems to meet the most exacting demands. It places newspaper advertising in three groups, as follows: (a) That which contributes something more to the newspaper than the dollars-and-cents equivalent of space used. (b) That which contributes nothing except payment for the space used. (c) That to which the newspaper is asked to give something more than the space used.

In the first group are local retail advertisers; particularly the department, clothing, and food stores, whose advertising is news—under the definition that "news is anything about which people want to know." Such advertising adds to the reader interest, tends to increase circulation, and makes the paper a more valuable advertising medium; and it is, therefore, entitled to a minimum rate,

based upon considerations of frequency and quantity of advertising.

The second group is made up of general or national advertisers, who contribute little to reader interest, but who benefit from the advertising of the first group, which has helped to furnish an audience and has thus made possible the publication. It would seem that the fair rate for such copy is one based on the "open" local rate, plus a differential to cover agency commission or selling cost, over and above the cost of selling local or retail advertising copy.

Rate Differential Is Defended

In the case of a metropolitan newspaper, the rate differential for the general advertiser appears justified, in the opinion of W. H. B. Fowler, previously quoted, "since the local advertiser is interested entirely in local, and sometimes suburban, circulation, which oftentimes is only 50 per cent or even less of the general circulation of the newspaper, while all of the circulation is of value to the national advertiser, provided that he has proper distribution."

Harry B. Rutledge, the manager of the Oklahoma Press Association, would eliminate this agency commission. He says: "There is no economic reason why a publisher should charge a foreign advertiser more than a local advertiser. Few publishers are selling local advertising for 15 per cent, and most foreign ads come with composition complete."

On the other hand, C. F. Waite, of the San Pedro (Calif.) *News-Pilot*, told the California Newspaper Publishers Association last year that it costs him less than 5 per cent to sell local advertising. Consequently he justifies a differential in the rate to national advertisers on the basis of the selling cost.

This Group Benefits Editorially

The third group mentioned by Mogensen includes amusements and sports, financial, automotive, and radio advertising, which receives direct or indirect advertising constantly through the theater, sporting, financial, automobile, or radio news that is carried in the newspaper in connection with athletic events, show reviews, road-building programs, and bond issues. This group may well be charged a higher rate than the second.

Charles H. Prisk, the manager of the Pasadena (Calif.) *News-Star*, declares

that "each individual newspaper will have to determine what is a fair charge based on conditions in the community in which it is published." He suggests, however, that publishers may be guided to some extent by what other newspapers in that vicinity are charging.

The Trial-and-Error Method

Production costs are undoubtedly the basis on which to figure in any consideration of what to charge. Perhaps no better plan can be offered than the recommendation of Jason Rogers, the former publisher of the New York *Globe*, as follows: From the total cost of production deduct the income from circulation, classified, and legals; then divide the remainder by the number of inches of display advertising in the paper, or which the publisher feels that he can sell. Of course this is a sort of trial-and-error procedure, and it may have to be checked many times before a publisher will know whether his rates are right.

The primary difficulty in this plan is that so many country publishers do not know the cost of producing their newspaper. Of course, where nothing more than the newspaper is printed, a publisher can charge all costs to the newspaper. He must be careful to figure in overhead or administration costs (which should include a reasonable salary for himself), the interest on his investment, and adequate depreciation on his plant and his equipment. For income-tax purposes the Federal Government allows a depreciation rate of 10 per cent on furniture, fixtures, and machinery, and 25 per cent on type. Of course every newspaper should have a first-class accounting system, even down to the smallest weekly, and the publisher can then know what his production costs are.

Getting All the Cost Figures

Some time ago this vital question of what to charge came up for answer by the publishers of the Tulare (Calif.) *Advance-Register*. A representative of the American Type Founders Company was called in. This man went into figures on page costs of the *Advance-Register* over a period of two years, suggested savings which might be effected in production costs, and figured that the owners were entitled to a rate that would give them 25 per cent profit on the volume carried. It is worthy of note that the rate was fig-

ured to yield a profit on the volume after taking into account the savings that might be effected. The newspaper is not entitled to a profit until it eliminates the waste in its operations.

Americans pretty generally feel that every man is entitled to a fair profit; and yet a great many newspapers do not make this fair profit, for the reason that the publisher does not know his costs, or he is operating wastefully—or both. Then there are some publishers who will not face the facts. They struggle along

Printing Firm Earns Credit for Idea on Better Packing

By JOHN J. FISHER

The Washington Press, of Boston, is an old firm with young ideas. It has some bright and capable men directing it. This concern handles a general line of printing and also some financial work. Of the latter, an eight-page weekly paper goes to quite an extensive mailing list furnished by the banking institution for which the work is being done. Some

Newspaper Advertising is very similar to Radio Advertising. People won't waste time on ordinary programs when better ones are bidding for their attention.... Same with newspaper ads—only the better ads get the "breaks"

Warwick Typographers
DAY AND NIGHT SERVICE
Central 9210

A strong copy slant is found in this 5¼ by 8¼ mailing card sent out by the Warwick Typographers enterprising St. Louis concern. The frequency of this series of mailing cards is a notable feature

on a hand-to-mouth basis, and tend to embarrass the entire publishing fraternity because their advertising rates are lower than the facts warrant.

The country publisher will doubtless find no better guide for establishing an equitable advertising rate than the recommendations of the National Editorial Association. Prefacing its report with the statement that a study of costs in various sections of the country seems to indicate that the figures are low, a special committee of that organization recently recommended this scale:

For 500 circulation or less, \$0.25 an inch
For 1,000 circulation or less, \$0.30 an inch
For 1,500 circulation or less, \$0.35 an inch
For 2,000 circulation or less, \$0.40 an inch
For 2,500 circulation or less, \$0.45 an inch
For 3,000 circulation or less, \$0.48 an inch
For 3,500 circulation or less, \$0.51 an inch

Given a minimum base rate of \$0.25 an inch, this report is about in line with the suggestions of Huston Harte for the small-city daily. All the facts appear to warrant the statement that these are reasonable advertising rates.

of these clients, in remote places outside the city, receive each week as many as a thousand copies, while others are furnished with only a hundred; and the number shipped varies considerably.

The shipping department at first was obliged to wrap these bundles in various sizes, but finally, after a little thought, came to the conclusion that this plan could be bettered considerably through use of fiber cases in a variety of sizes. The firm's executives at once saw in this a simplified method for handling this particular line. The smaller quantities shipped are wrapped, but any quantity over a hundred is placed in a fiber case, the ends secured by gummed sticking pieces, and sent, with its labels attached, to the client whose name is on the mailing list. One conspicuous feature of this method is the fact that The Washington Press uses a very attractive shipping label. Beside this another label appears, bearing a single line: "This case contains 200 copies," or whatever the number of printed pieces may be.

Rapid Calculation of the Stock in Preparing Estimates

By C. E. BAKER

THE AXIOM "Minutes are golden" applies to the affairs of the busy printer in the strictest sense. Minutes lost by false motions are irretrievable; they constitute a sizable liability throughout the year. This short article deals with golden minutes lost in determining paper costs while making hasty estimates for the numerous customers who are so wont to shop for prices, or the one who habitually asks for a price and forgets it before he is out of the shop.

Today printers are being thoroughly educated in shop costs, and most of you are able to sit down and figure each operation in the estimate without due loss of time. You know your hour costs, your chargeable press time, etc., on each order. But how often, while compiling your figures to arrive at the price the customer is waiting for, do you have to leaf through price lists, guess at weights, or split hairs in computing the cost of so many odd sheets of bond paper, so many sheets of cover stock, or other paper entering into the work?

This is a common occurrence. The fact cannot be disputed that much time—valuable time—is wasted in the simple operation of determining the exact cost of paper while figuring on the many orders that come into the shop for a quotation. If every piece of work required paper in even ream lots, or even fractions thereof, the matter would be simple. But it is the small work requiring 15, 35, 43, or various odd numbers of sheets which causes trouble and guesswork unless a unit system is used. The unit is the key to simplicity in figuring the cost of paper stock. The purpose of this article is to point out the time-saving possibilities of a simple table with each item of commonly used paper stock worked out in units for ready reference and use by the printer.

A convenient size for the table is the 8½ by 11 sheet. The color, kind, size, weight, cost a pound, cost a ream, and unit cost of each paper item are laid out under the foregoing respective headings. Bonds, ledgers, writings, covers, books,

bristolboards, etc., are grouped. Then the unit cost in the last column is easily found by dividing 500 into the cost a ream in simple decimals. If the stock carried is extensive, the tables can be

the minute if the incoming invoices are checked and the prices on the table compared with them. This requires very little effort, the time spent in doing it is trifling and the small printer, especially one who must stop the press to figure on an order every so often, will find it time well spent if such a table is worked out and kept up to date, for it will prove a steady source of saved minutes.

The brief table, containing only a few items by way of illustration, plainly shows the plan's possibilities. A working

Unit Cost of Paper Stock

Kind	Color	Size	Weight	Ream Cost	Sheet Cost
WRITINGS					
Hammermill Writing	White	17 by 22	20 pound	\$ 2.45	.0049
Hammermill Writing	White	17 by 28	25½ pound	3.12	.00624
R.R. Manila Writing	Canary	17 by 28	25½ pound	1.59	.00318
Parsons Laid Writing	Brown	17 by 22	24 pound	6.50	.013
Parsons Laid Writing	Orange	17 by 22	24 pound	6.50	.013
LEDGERS					
Hammermill Ledger	White	17 by 22	24 pound	\$ 3.75	.0075
Hammermill Ledger	White	22 by 34	48 pound	8.90	.0178
Extension Ledger	White	17 by 22	24 pound	6.06	.01212
BONDS					
Hammermill Bond	White	17 by 22	20 pound	\$ 2.75	.0055
Hammermill Bond	White	17 by 28	25½ pound	3.50	.007
Hammermill Bond	White	19 by 24		3.40	.0068
Hammermill Bond	Reg'l Co.	17 by 22	20 pound	3.05	.0061
Hammermill Bond	Golden R.	17 by 22	20 pound	3.35	.0067
Homestead Bond	White	17 by 22	20 pound	1.80	.0036
Homestead Bond	Reg'l Co.	17 by 22	20 pound	2.30	.0046
Coupon Bond	White	17 by 22	20 pound	10.00	.02
Acceptance Bond	White	17 by 22	20 pound	9.00	.018
BOOK PAPER					
M.B.P. India Book	India	25 by 38	70 pound	\$ 7.25	.0145
Twifold Book	Ivory	25 by 38	80 pound	11.40	.0228
No. 1 M. F. Book	White	25 by 38	50 pound	3.00	.006
GUMMED PAPER					
Li-Flat	White	17 by 22	20 pound	\$ 7.00	.014
Blue Glazed	Blue	20 by 25		23.38	.04676
Gold		20 by 25		17.00	.034
CARDBOARDS					
4-Ply National R.R.	Red	22½ by 28½	4-ply	\$15.75	.0315
4-Ply National R.R.	Canary	22½ by 28½	4-ply	15.75	.0315
Darien Index	White	20½ by 24¾	72 pound	8.53	.01706
Darien Index	Blue	20½ by 24¾	72 pound	9.50	.019
Darien Index	Buff	20½ by 24¾	72 pound	9.50	.019
Manila Tag		22½ by 28½	140 pound	11.55	.0231
Pulp Board		26 by 38		24.50	.049
MISCELLANEOUS					
J.P. Shipping Tags	White L.	7-G		\$6.15 M.	.00615
Envelopes, White Wove	White	No. 6¾	24 pound	1.50 M.	.0015
Envelopes, Ham'l Bond	White	No. 10		2.66 M.	.00266

made up in loose-leaf form, but usually a single sheet pasted on a piece of stiff cardboard will be found sufficient.

We obtain our ream costs from the paper-house invoices, and the table is checked and revised from time to time as the price changes on any item of paper. The table can be kept right up to

example whereby we wish to determine the cost of 73 sheets of white 20-pound Hammermill bond, follows:

Presuming that the price a ream is \$2.75, then 500 divided into \$2.75 gives us \$.0055, the sheet price, and 73 times .0055 is .4015, or \$0.40, or \$0.41 if the printer takes advantage of the fraction.

SPECIMEN REVIEW

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

By J. L. FRAZIER

THE SOUTHGATE PRESS, of Boston.—Your folder "As a Flame Is Drawn to Flame" is a knockout; no one could pass it up.

FRANK SMITH, of New York City.—"The Story of Vita Fresh" is a remarkably attractive booklet, the better because, although expressive of the best taste, it has considerable force and distinction too.

BASEL MISSION PRESS, Mangalore, India.—We appreciate the folder containing the series of souvenir cards printed in process colors from halftones made up from line drawings. They are quite commendably executed.

COOPER & BEATTY, LIMITED, Toronto.—We like your letterhead immensely; it is fresh and interesting, yet not in the least bizarre. The soft green used as the second color is 100 per cent right in our opinion, too.

ALBERT LASKY, of Newark, New Jersey.—We appreciate the interest which encouraged you to work up the cover for our magazine which you submit. We consider it excellent, particularly the ingenious and effective use you make of simple typographical border units around the press ornament in the lower section, which we are confident readers will also appreciate. It is shown here.

HOOVER PRINTING COMPANY, San Francisco.—Your new letterhead is impressive, and sensibly as well as strikingly modern. We're sorry that we cannot reproduce it in a suitable manner, but the colors make that impossible. We also admire the center spread of the folder "We Change Our Name," but consider the decoration on the title page altogether too pronounced, even though considering the weight and large size of the type in which the title is set.

KELTY, PRINTER, of Youngstown, Ohio.—Though in the general effect created your blotter, set throughout in one of the new square-serif faces, is decidedly impressive, the result, because of so much bold type and strong ornamentation, is too disconcerting. Many who look at it will not read, we fear, and a look at advertising, in most instances by far, is not enough. It is all too much like a frame so ornate that one forgets about the picture it was intended to set off.

OTTMAR MERGENTHALER SCHOOL OF PRINTING, of Baltimore.—Most of the specimens you submit, and particularly the school's package label and the envelope and folder for "The Corner Cupboard," are clearly commendable.

However, the poster "Evening Classes" is of another category, the solid panels and big triangles in brilliant red being so pronounced that the type matter has scarcely a chance. The entire effect is not only unpleasing but, what is worse, decidedly disconcerting.

THE UNIVERSAL PRINTING COMPANY, Philadelphia.—Even though the ornamentation is rather more extensive than is usually safe, we like your new package label printed in black

stock. What impresses us most is the effect of cheer its every detail seems to reflect, undoubtedly precisely what was intended, considering the sub-title on the cover and much of the text. No chance to feel blue with this around! It is a fine demonstration of the advantage of just the right atmosphere.

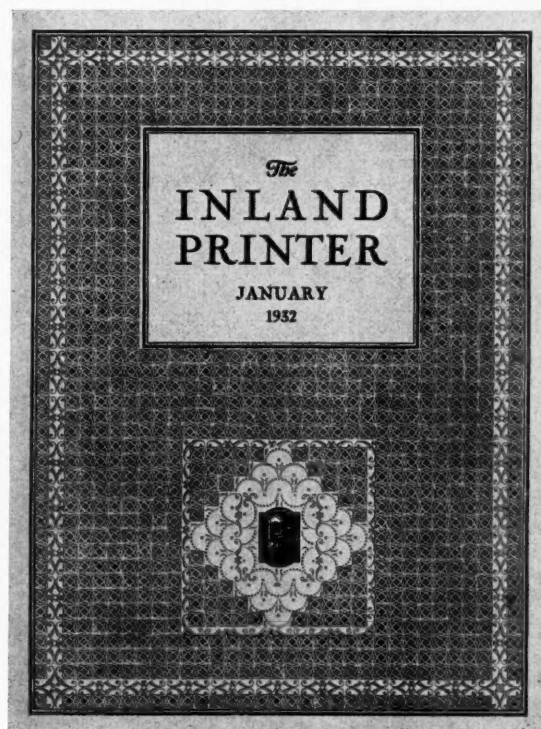
CANN BROTHERS & KINDIG, of Wilmington, Delaware.—Your booklet "Effect of Light and Heat on Nitrocellulose Films"—the cover of which has an extension tab suitably labeled by which it is made to serve as a filing folder, being also regulation size—is exceptionally well done on the whole, the typography of the text pages being above reproach. We feel that the design on the cover is a trifle weak, and we do not care for the combination of types there used, but, as already indicated and on the whole, the booklet is commendably done, including the presswork.

MILES & DRYER COMPANY, Denver.—Your blotters score because of uniform excellence of all features—copy, typography, colors, and presswork. They possess a dash that is very praiseworthy, and are so interesting that few will pass them up, although the charge would be made by those interested only in the type-work that they are not "smart" in that respect. We would agree that the typography might be more up to date in style, but in doing so we reiterate what is stated in the opening sentence. Surely they have proved to be quite resultful.

MARKEN & BIELFELD, of Frederick, Maryland.—"Figures Frequently Prevaricate" is a snappy and also striking folder given unusual character by the wide band of orange on the right, over which appear black columns of figures representing addition, multiplication, etc. Layout of both front and inside spread is

very striking. In fact, the good points are so outstanding that we are caused to regret the old-fashioned type face used for the display—Plymouth or Post, we are not just sure which, and the general effect is so similar that it is not worth while to check up.

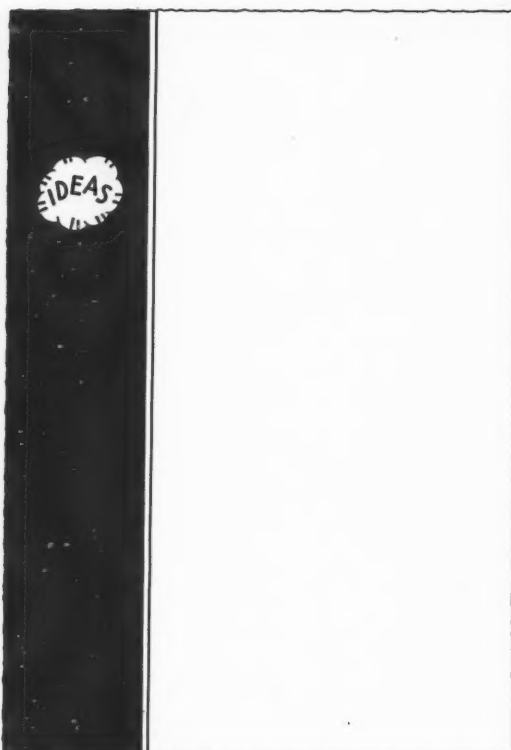
WARWICK TYPOGRAPHERS, INCORPORATED, of St. Louis.—We consider the brochure "Pitfalls in Estate Administration" excellent. Unusual force is achieved with legible styles, thanks to skilful layout and a due consideration for and use of white space. We would like the cover



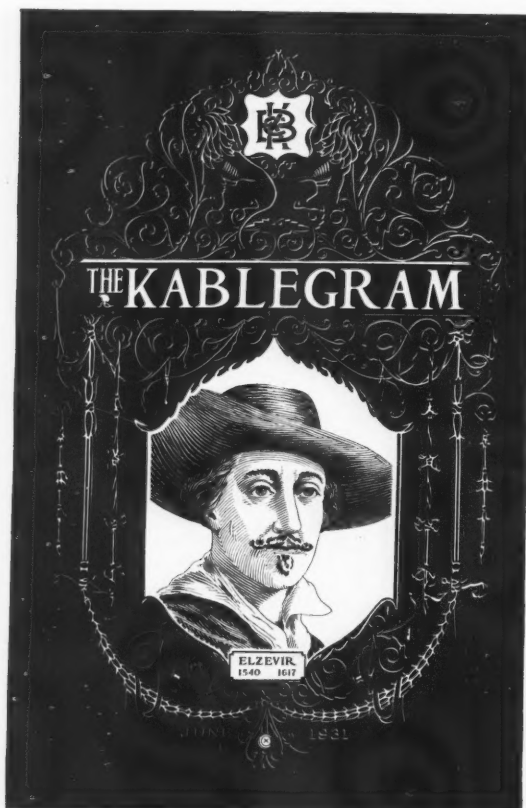
A clever use of border units around the press ornament features this cover designed by Albert Lasky, of Newark, New Jersey. Type and rules are in black with the pieces of border in deep green and light blue-purple

and green very much indeed. It is decidedly striking. We also consider your small blotter unusual and striking too, though the decorative border corners used as ornaments are a trifle too strong for the type at the left which they enclose, as are similarly the rules which are printed in black ink.

VOILAND PRINTING COMPANY, Topeka, Kansas.—"Voiland's Viewpoint," the "back to normal" number of your house-magazine, is quite impressive indeed, with excellent typography printed in black and bright blue on goldenrod



Distinction and effectiveness in letterhead design achieved through the most simple means. The original, printed in bright robin's-egg blue and black on gray stock, is even more impressive than this reproduction



The editor has been impressed with the covers of the house-organ of the Kable Brothers Company, Mount Morris, Illinois, during the past year, not alone for their design but for the spirit of craft pride indicated

better and consider it improved in design if the title were larger. The words do not appear to be given deserved prominence, and the page is bottom-heavy in consequence of the long line at the bottom, which effect would be overcome by enlarging the heading. That is our only suggestion for improvement of this brochure.

FARWEST LITHOGRAPH AND PRINTING COMPANY, Seattle.—While your series of personalized blotters which you have been sending us has not been marked for review, we feel that the repeated printing of the editor's name deserves recognition. We have been greatly impressed with these blotters, which have not only been remarkably forceful in general effect but attractive and particularly straight to the point in layout as well as text. There have been few which we have seen that impress us more. Kabel for display, with the text in Garamond Bold, makes an excellent type combination.

P. L. PICKENS, of Memphis.—While both blotters for the John R. Kinnie Company are striking, effective, and well set, we like the one headed "Send Forget-me-nots" the better, though the second color on this light green is a trifle too pale and weak. The other one, due to the crowding of the type and particularly because of a broken-up effect resulting from so many pronounced units of decoration in such brilliant colors, appears confusing, and we believe it would so stir one while reading that the features brought out in the copy would not register as the advertiser might desire.


THE GLOBE-HANAU PRESS, INCORPORATED, of New York City.—We like your booklet announcement on the whole quite well, the inside typography and layout being especially fine. The front page is a trifle weak and would be helped in one way by an attractive page border a bit ornamental, and also if the type were a bit larger or were topped by a display line or two, though the last suggestion is not of primary importance. The halftone prints tipped into panels on the inside pages are good illustrations and well printed, but for our taste at least the brown in which they are printed is too red and perhaps a trifle too light as well for best results.

LONG-JOHNSON PRINTING COMPANY, of Jackson, Tennessee.—You have not sent us anything which equals in all-around effectiveness "Giving Pictures a Chance," and that means a lot. It is a most beautiful brochure having a pocket at the bottom of the inside back cover in which are contained several single sheets bearing "Mellotint Fotoprints," fine-screen halftones made glossy and remarkably like real photographs by coating them with a liquid celluloid. Every detail evidences unusual skill and extreme care and emphasizes the advantages which advertisers in your territory have, with your ability and progressiveness.

ARROW ADVERTISING SERVICE, Rochester, New York.—We like the front of your folder "A Black and White Interpretation" immensely. We would, however, much prefer to see one of the newer sans serifs, say the Kabel used on the front, employed for the text on the inner spread instead of the Bodoni. Without a heading of any sort or even an initial the two inside pages, furthermore, appear quite flat and uninteresting, and the lettering utilized in the name line is not at all harmonious with the Bodoni type, nor would it be with the Kabel suggested. Its design is of such a character that we would consider it suitable for effective use only with old-style roman type.

SEPTEMBER

Libra, the Scales



SEPTEMBER, the banner month when scales settle anew on dealers' counters and entries in permanent blue-black begin to balance any red that may have coaxed in during the hot weather, is fittingly consecrated to Libra. This is typically a month of rising markets, and as such, quick in reacting to sales stimulants.

S	M	T	W	T	F	S
	1	2	3	4	5	
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

THE DUBOIS PRESS

BOX 27 ROCHESTER NY

Phone 4755-4756

110 W 34TH STREET NEW YORK CITY

Numbered 6-7473

In full size, and with a lighter, brighter blue than the one here used as the second color, this blotter, from a printer whose work is consistently high grade, scores high

O. E. BOOTH, Des Moines, Iowa.—We have seldom seen work combining such exquisite taste and the degree of force so generally and variously desired today as does yours. Obviously, as the foregoing indicates, the result does not come from the use of novel and bizarre type faces—upon which so many have placed dependence for display effectiveness and have fallen miserably—but upon interesting, unusual layout, appealing ornament used with restraint, and very attractive colors, in connection with legible types which please rather than leave a sour taste. The series of folders for the Jacobsen Linotyping Company offer not only good typography but good publicity for that organization.

PHIL. J. PLUNKETT, Indianapolis.—Except that the type matter is a bit complex in arrangement as a result of the large-size initial "P" we like your

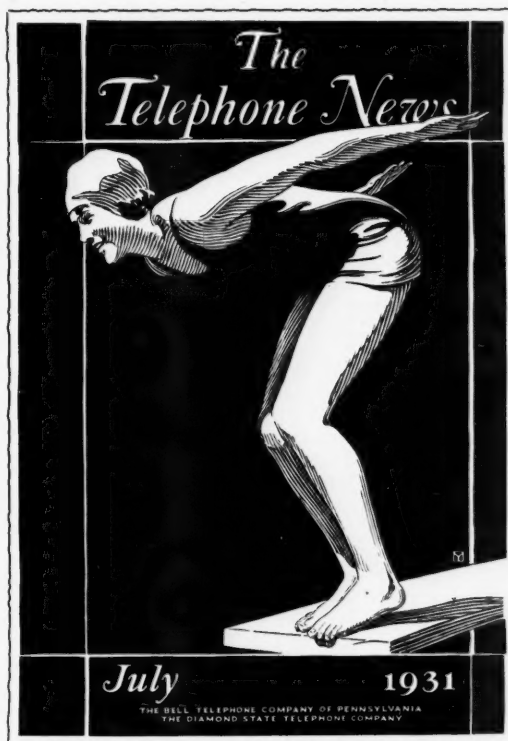
candidate card very much indeed, as the rulework is striking and original. If your name had been set in a single line across the top under the band of rule, and the smaller lines below centered, there would not be so much of an effect of crowding. We are not suggesting that off-centered arrangements are taboo—in fact, we ordinarily like them better when capably balanced than the static centered layout. But the handling of the rulework at the

the work accordingly scores unusually high in attention value. Probably the most unusual piece in this lot is the folder "A Layout Idea for You." It is one thing to arrange lines of type or letters of such large size at an angle, and quite another to handle small type that way. You appear to know where and how far to go in such matters, which few who practice these things do. Two letterheads for the Augustine Company are also particularly outstanding and effective.

CAMOUFLAGE PUBLISHING COMPANY, Cleveland.—We do not question the attention value or even the reader interest of *Camouflage*, No. 1, but we feel that these qualities would be no less evident if some type more stylish than the Cheltenham Bold were used for the display, say Cloister Bold, for instance, and if the front page were given a more attractive appearance by the same treatment. We are entirely cognizant of the atmosphere that you have sought to establish and it is only because the same general plan could be carried out with better and more up-to-date types that we make this suggestion. There is space for one size larger body type, at least in this first issue, and it would not only be easier to read but would appear more consistent in relation to the display.

IMPRENTA LOZANO, Laredo, Texas.—That blotter with the line "Fine Job Printing" forming the arc of a circle is very impressive indeed, and, while there is decoration aplenty at the sides and colors galore, the fact that the type matter has been so effectively set out against white space in the center saves the situation. Lines are set a trifle too close together. The business card accompanying is not at all successful. It is very crowded, suggesting the need of a smaller ornament, and also elimination of the rules at either side of it. With these rules omitted of course the top line would have to be full and the telephone- and post-office-box number lines shifted to the edges of the center ornament if a nice distribution of white space were to be maintained.

FRYE PRINTING COMPANY, Springfield, Illinois.—We like the arrangement of your new letterhead set in Kabel Light exceptionally well. Its informality is refreshing when one considers that most letterhead designs are symmetrically balanced, and in view of the large sizes of type it is effective, although, due to the use of light-face, it is not too strong. We rather dislike the half-circle effect of the ornaments printed in color and believe that they are too prominent. We therefore suggest that, instead of utilizing them the next time that you print a supply, you might well employ just bands of say three vertical rules of the weight of the one on the left-hand side of the made-up ornaments. With the objective of improving alignment it would be well then to move the two large lines somewhat to the right.



This striking cover design is from one of the finest employees' publications in all respects being published in America at the present time. As here, the 8½ by 11 original was printed in black and blue on white



Printed in black and rose on white, this blotter, by a typographer who lives up to the name of his plant, scores a bull's-eye

bottom suggests, and in fact demands, that the type above in this particular instance should have been centered.

NIAGARA HUDSON SYSTEM, Buffalo, New York.—Your house-organ, *News*, for July-August strikes a high mark, in fact is one of the brightest, most attractive, and most interesting-looking publications of this nature that comes to our desk. The cover—achieved by simplest means, namely, broad color masses printed from cut zinc plates and giving the effect of red paper, as it were, with printing in black, silver, and white (the stock color)—is really a knockout. Except for the fact that the lines of the headings are crowded more than they should be, the inside pages are a good match in excellence for the cover and harmonious with it.

GLENN J. CHURCH, Grand Island, Nebraska.—The work you submit is high grade and forceful in every respect, save that sometimes evidence of line crowding is seen. Watch this. You impart a fresh and modern effect to your work without going to the extremes many did a few years ago, and

Price's Decorative Candles with Colour Chart of Venetian Candles

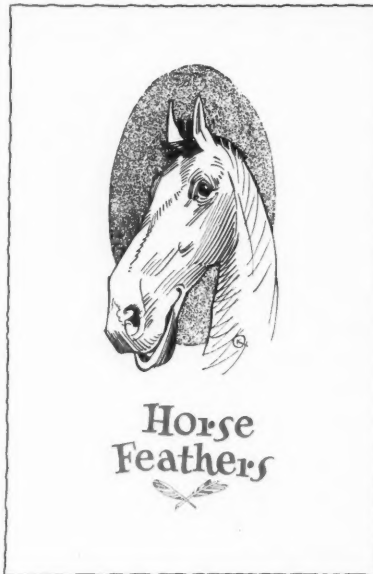


PRICE'S PATENT CANDLE CO. LTD., BATTERSEA, S.W.2

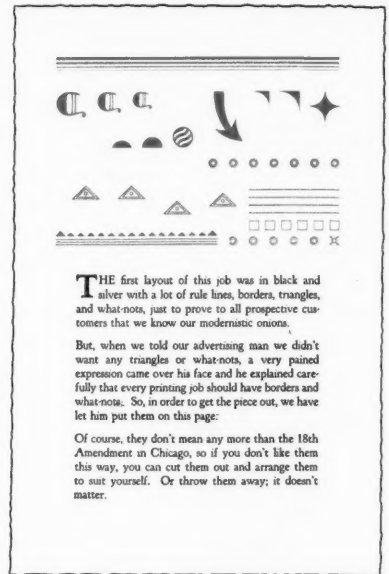
Only typefounders' material is used in this interesting design, which is the work of a student at the Birmingham (England) School of Printing

FLANIGAN-PEARSON COMPANY, Champaign, Illinois.—"Making Your Printing Effective" is a commendable piece of work and should bring results. The lettering of the title on the cover is a bit crowded and, we might state, small in relation to the decorative features, particularly the rules at the sides of the page, and yet the effect is not bad. You had good ink to get such a bright blue effect on the dark red-brown stock used and, judging from the copy we received, with only the one impression. The same blue upon the lighter stock of the text pages is too weak, and the detail of the bands of border at the top and in the illustrations below does not show as it should. It shines too much, in fact. Layout, display, and typography of this piece of work are very good indeed.

NIAGARA LITHOGRAPH COMPANY, New York City.—"Design" is a wonderfully impressive folder. While the front design is not expressive of our own personal taste, we must nevertheless admit that it is striking and remarkably well done. The typographic arrangement of the first inside spread—when opened once, that is—is sparkling, but the glory of the piece is the full inside spread, where a beautiful painting by Walter Biggs is apparently perfectly reproduced. The decoration and typography of the spread, while striking and characterful, are kept within bounds and do not in the least encroach upon the spot in the sun the picture



When the Toren Printing Company, of Grand Rapids, Michigan, handed the gentle razz to modernism and the advertising profession in an eight-page booklet, it spared no effort, as the cover and an inside page, reproduced here, indicate. The horse (from his expression) must have spied a crestfallen modernist!



THE first layout of this job was in black and silver with a lot of rule lines, borders, triangles, and what-nots, just to prove to all prospective customers that we know our modernistic onions.

But, when we told our advertising man we didn't want any triangles or what-nots, a very pained expression came over his face and he explained carefully that every printing job should have borders and what-nots. So, in order to get the piece out, we have let him put them on this page.

Of course, they don't mean any more than the 18th Amendment in Chicago, so if you don't like them this way, you can cut them out and arrange them to suit yourself. Or throw them away; it doesn't matter.

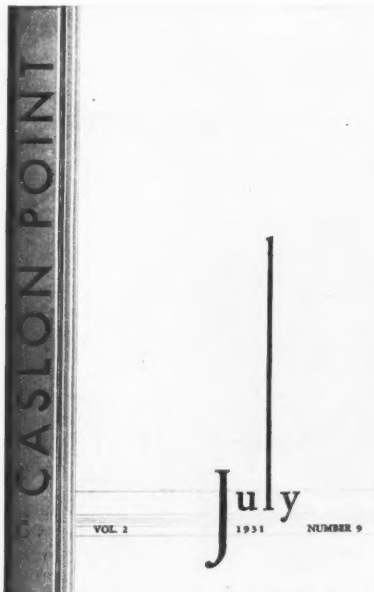
being gems—and that means something, because the type face featured in the display is Ultra Bodoni, for which the editor of this department has an aversion, though admitting that he has seen it most effectively used for three or four large words, as in the heading of an advertisement, for example.

NATIONAL PRINTING COMPANY, Spokane.—From the point of view of layout and typography we admire your new stationery forms very much indeed. We feel, however, that you made a mistake in the selection of goldenrod stock, which, besides being garish, is so strong as to detract from the designs, which we think would be helped rather than damaged by the elimination of the rules where they appear between the lines of type. It is not our contention, remember, that the use of the rules in that connection is a very serious fault, or even a fault, though in one or two cases, particularly where the type is small, the effect is less satisfactory than it is on the letterhead, for instance. One trouble with the stock is that the second color, a pale blue-white tint, doesn't show to advantage.

DAVID E. FISHER COMPANY, of Hummels Wharf, Pennsylvania.—While in the general effect created your new letterhead smacks to a degree of the conventional engravers' art-department work, still the lettering is of a fresher style and compensates somewhat. We feel that there is so much in the design at the top itself that the border used upon the sheet might be dispensed with to advantage, and we suggest that you try out that idea the next time you arrange to print a new supply. The design itself would be

improved if the lettering in the panel were smaller, with more space around it as a consequence, and if the two lines of the address group were a size smaller in each instance. The objectionable feature on the whole, as the foregoing should perhaps suggest, is the crowded and overfilled effect; it is not as direct as we feel it might advantageously be.

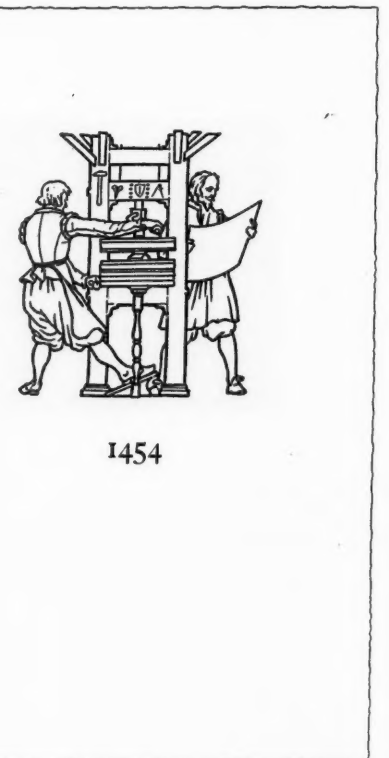
THE SUN ENGRAVING COMPANY, LIMITED, London, England.—"Illustration," No. 15, is a



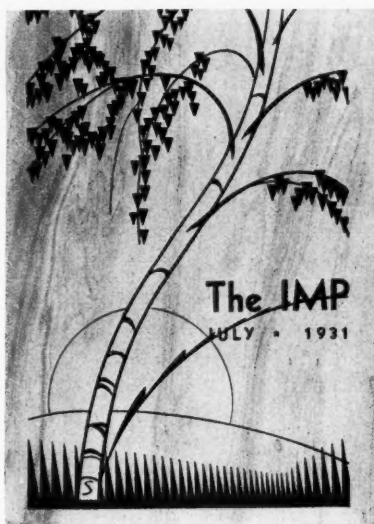
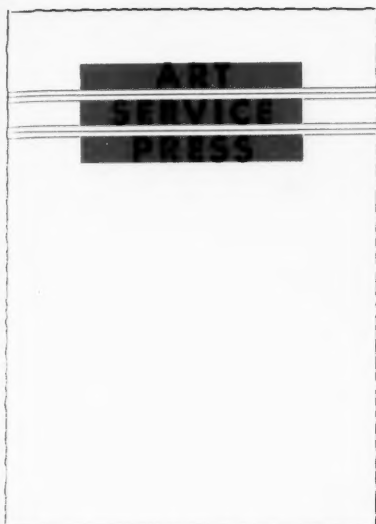
An interesting and impressive informal cover design printed originally in middle blue, orange, and black on white by the Caslon Press, of Pittsburgh

deserves. You should benefit considerably from the distribution of this impressive piece, for it demonstrates ability and up-to-dateness.

NORMAN E. HOPKINS, of Philadelphia.—As you state, the collection of loose-leaf circulars on Riehle testing machines, bound in a flexible imitation-leather cover, is notably commendable, and also (as you state) it demonstrates what the designer, typographer, and printer—in this case Vernon B. Sisson, the Progressive Composition Company, and the William F. Fell Company, respectively—can accomplish through cooperation. The workmanship is high grade in all respects, some of the pages in fact



Cover of a 5½ by 8½ folder by a Springfield (Mass.) printer; the third page is shown opposite. The original tint background was buff



At the left, a folder title page by T. W. Lee, of Minneapolis, originally printed in black and bright lemon yellow on India-tint antique laid stock. The cover from The Botz-Hugh Stephens Press, Jefferson City, Missouri, is reproduced in dark gray and bright green on light gray wood-grain-figured paper stock

highly commendable piece of work, and should be examined with interest by all concerned with the effectiveness of their printing and advertising. Outstanding of course are the full-page illustrations by the Sungravure process, although the regulation relief halftones are beautifully printed too. We like the typography in Bodoni also, the effect being bright and snappy, but suggest that the lines of text are set quite a lot too closely. Note in contrast the open space between the lines of the supplement "Fine British Made Press," though light-face

as a rule does not require as much leading as the bold. Since in the text exceptionally wide word-spacing appears at times, there would be a second advantage in adding two-point leads between the lines of Bodoni text.

TWIN CITY SALES CLUB, of Minneapolis.—Character and distinction as well as impressiveness of a high degree are contributed to the program for April 6 by the silver stock embossed with an attractive leaf pattern used for the cover. We feel, however, that the most was not made of the opportunity, as the type is so

small that it does not show up at all well on the stock, and also because the vertical rules on the front cover overshadow the type so much. With a little larger type, bolder too possibly, and fewer and lighter rules, the cover would have been a knockout. As for the layout, the inside pages are also good, but the choice of type faces is far from good, particularly the imitation copperplate face used for the center spread, the latter being out of place for any such use and not harmonious with the first inside page. Spacing between words is exceptionally bad in the two small groups at the top of the pages of the spread.

ROBERT C. WYCKOFF, of Wyoming, Illinois.—The circular "Instruments of Science" is just an effort at modernism gone wrong. In the first place the type faces used are not at all in keeping with the spirit of genuine modern work, and in the second the layout seems modeled after what has commonly been accepted as modern but which is simply jazz. In no work, modern or traditional, should rules dominate the type as they do in this form. Finally, and most important of all, the reader does not seem to have been considered at all, as

witness not only the overpowering rules but the fact that all type except the main heading, even the very small type, is wholly in caps. You should be fully conversant with the essentials of good design, which apply forever and in everything, before setting out on new paths. Good modern typography is good design and does not require ugly and illegible types, though most of what we have seen posing as modern is thus distinguished.

THE KEYSTONE PRESS, Sacramento, California.—There are some unusually fine specimens in the package that we have just received from you; indeed, in most of your work there is a degree of character and distinction few printers anywhere match. The letterheads for East Lawn, your own blotters without calendars, and the business cards for Smith & Son and the Sacramento Tourist and Convention Bureau are outstanding among your better printing, which as already implied is in the great majority. We regret to find you still using Broadway, and are sure that if you would reset the name line on the Dick Husing card in a bold sans serif and lay a proof of the line over the name on the card as printed you would thoroughly agree with us it would be a good thing to dump the Broadway into the hell-box or metal pot, or, if need be, the sewer! You show exceptional skill in the selection of colors as well as in layout and display, one of the best

THE INLAND PRINTER IS RECOGNIZED AS THE LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

1905

in its May issue
The Inland Printer
said this:

"ARTHUR WHITEBECK: The wonderful possibilities within Caslon old style and Caslon italic, and companion black-letters, used to secure harmonious contrast, are exemplified in the specimens you furnished. The inherent dignity of these fundamental type-faces gives an air of distinction to your printing. Simplicity is the master characteristic of these excellent specimens."

1931

February issue
26 years later
The Inland Printer
said this:

"WHITEBECK, INCORPORATED: It is not often that we, accustomed as we are to viewing the finest in printing and the graphic arts, are privileged to examine more beautiful work than is represented on your fine paper mill folder. The typography is chaste and beautiful and for that reason effective, the allocation of white space poetical almost, and the presswork on the two-color Ben Day line illustrations, which suggest highlight halftones, is delightful. It is all very charming and demonstrates unusual ability."

Here Whitebeck not only gives *The Inland Printer* a boost but records his long-continued effort and success in producing good printing




Striking folder title page from The Southgate Press, Boston, originally printed in black and orange


items of all in these respects being the folder program for the Retail Credit Granters and Bureau Managers. Here is real character!

From Sydney, New South Wales, we have received copies of the June and July issues of *The Pica*, the organ of the Printing Industry Craftsmen of Australia. The text pages of the former and the cover of the latter are exceptionally good, and the text section of the July issue is not at all bad. "Too fussy," would be the criticism of the June cover, which would be improved if the inner panel around the small type group were omitted and the type set a size larger throughout. As it stands the rules and ornaments just about dominate except at the top, where the title in large type

TO BETTER SERVE YOU



FOUNDED ON QUALITY · GROWING IN FAVOR



MARKS
that Made
a New
World

appears. With the correction mentioned made the page would be a very good one, as would the text of the July issue if it were leaded, if the masthead upon page 1 were not so anemic, and if a roman instead of italic initial had been used. Frequently a swash initial "A" makes a very good effect with roman text, but the fairly large size of Metrolite sans serif is something else. On the whole the issues compare more than favorably with the publications of most of their contemporaries in this country.

THE QUALITY PRESS, of Beverly, Massachusetts.—We like the inside pages of your two booklets for the Boston School of Interior Decoration and Architectural Design, the type-work especially. Considering that there were so many halftone illustrations, we are surprised that you did not use a dull-coated stock and avoid the work of tipping on, as we are sure that the effect would be better, especially considering the fact that in some instances the prints are tipped on crooked and in others the wet paste used has caused wrinkling. Attention should also be directed to the covers, the back and front of which, an allover leaf design without printing, have a confusing effect; that is, when picking up the book one is likely, as we did, to turn to the back instead of the front. While it may be presumed to be just as easy to turn a booklet over after it is opened as before, one is not so likely to be bothered by it in the latter case. We feel too that the cover decoration bears no note of significance, while a cover design possessing suggestive qualities could easily have been developed, adding atmosphere and therefore value to the booklets.

RALPH PRINTING COMPANY, of Springfield, Ohio.—As a novelty your folder "Introducing New Faces" is very impressive, but the qualities that make it such, the fold and the stock, would function no less effectively if the ar-


On the original of the folder title on the left the type is black, the trade emblem red, and rules and ornaments a dull, light yellow-green. Unfortunately the name of the printer submitting it has been misplaced. The other design is the cover of an impressive brochure issued as one unit of a co-operative campaign by Indianapolis printers, and originally printed in black and light green on white paper stock

range of type on the front were in better order. There is a lack of unity and form which makes the effect somewhat disconcerting, and also, as a design, weak, and we consider that too much prominence is given the initial "I" and the ornaments in the vertical band at the left-hand side. An arrangement whereby the word "Introducing" would appear in a horizontal line on the left-hand flap leading up to the cut at the top of the right-hand flap, a bit higher than placed at present, with the words "New Faces" below the cut, would turn out much more satisfactorily, we are certain. Typographically the inside spread is well handled, but we consider it improper on a folder showing specimen lines of Ultra Bodoni and Kabel

to set the text matter in Cheltenham Bold and the lines at either end of the signature in the Cooper Black. This minor matter should have been set in either the Bodoni or the Kabel, the latter preferably, as it is more pleasing and legible in small sizes.

JOSEPH F. JACOBUCCI, Green River, Wyoming.—Considered as the work of two school-boys, yourself, seventeen years of age, and Robert Hanson, fifteen, the booklet "Thoughts From a Canvas Castle" is really commendable. The items of copy are quite as worthy of praise as the printing for boys of your ages. While the presswork, judged by commercial standards, would be deemed poor, the main trouble being too much ink and not enough impression, and we think also too soft packing on the press, the layout and display of the different pages indicate a surprising grasp of design factors. Indeed, if the lines were not set solid, the type being too bold and having too small a shoulder to stand setting that way, and if the

GOODS to be sold must be displayed.
The one best way is through the
medium of direct mail advertising.

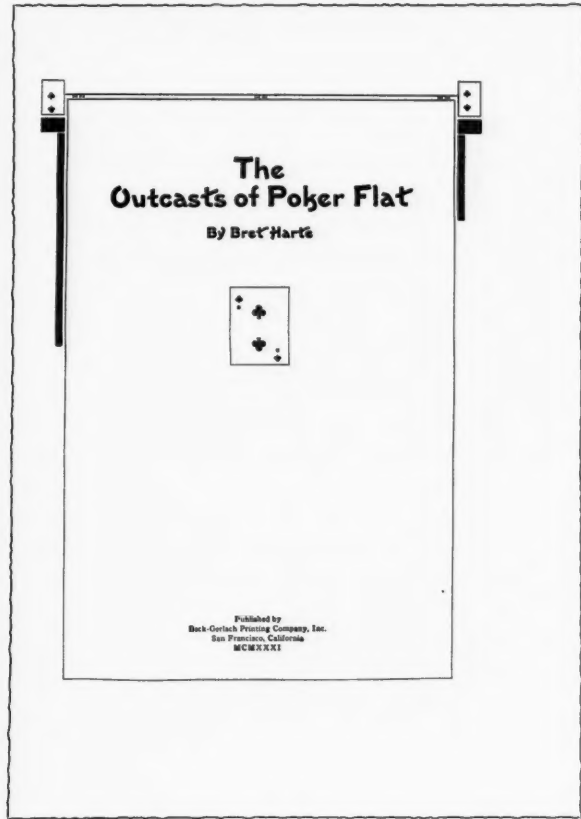


AN effective folder, broadside, circular or booklet can be designed for your product, using not more than one or two colors.

Our Creative Department can help you.
Call MAin 5188

CON. P. CURRAN PRINTING CO. 8th & WALNUT ST. LOUIS, MO.

A blotter which was originally produced in brilliant red and black and was printed on white stock



initials were properly placed, that is, aligned at the top with the top of the first line and at the bottom with the bottom of the last line alongside, we would consider the typography very good. Lines, by the way, are spaced just about right on the "introduction" page, which might guide you as to future work. The cover and title-page designs are interesting and have character, but the latter design is decidedly too crowded. After overcoming the faults herein mentioned send some more of your work and we can point out less glaring errors.

OTTMAR MERCENTHALER SCHOOL OF PRINTING, Baltimore.—The May and June issues of *The Trade Tackler* are interesting typographically, the May number, and particularly its cover, being especially so. While the general layout of the June cover is striking and interesting, we consider the handling of the type matter at the bottom a bit too involved as a

Cover and title page of a decidedly characterful booklet by C. Raymond Beran, San Francisco. Part of the deuce of clubs glued on at an angle is covered, as is suggested, by the folded-over section of the cover which is printed in black and red on dark green stock. Black and orange are the colors of the title page on the antique India-tint stock employed for the text

result of the introduction of so many rules. It would be improved, we think, if the vertical rule connecting the book ornament and the smaller line below the main display, and also the rules above and below those lines, were eliminated. The book ornament would in that case have to be dropped almost to touch the top rule of the main display (title) group and the smaller lines hitherto mentioned be set naturally, that is, not squared up, but possibly, instead of being centered, set flush to the left side. With this done, and the lines of the main display, where the horizontal rules run in color might be retained, spread out somewhat, we feel that you would have a striking design with

which no serious fault might be found. Avoid setting so much matter wholly in caps as that appearing on the first inside page of the May issue, the text of which is otherwise nicely handled, if a bit dull. We would prefer a neat rule border to the decorative use of rules on the first few inside pages of the June issue. This decoration is of a character altogether too pronounced in relation to the type matter which has been employed.

ALTOONA (Pa.) HIGH SCHOOL.—There are some excellent examples of typography in the package you sent us this past month. The layout and design in some instances are so excellent we find reason to contemplate how fine the effects would be if some type more pleasing and attractive than the Century and Century Bold had been used. These, while clear and readable, are not quite dressy enough in our opinion for program titles, booklet covers, cards, and the like. Particularly outstanding is the program for the Annual Varsity Banquet, though the blue is too weak on the cover and the rules do not match as they should on the inside pages. Though the outside vertical rules as reproduced in brown are too strong, the "Read Biography" card of Dutrow's is very striking. Crowding of lines is something you should correct, it being evident in most of the specimens in display on the title page of the forty-fourth annual High School Commencement program and also in the text of the card "Subjects for Debates," for instance. Window cards are excellent, and that one for the comedy "The Youngest" would in fact be quite outstanding if it were not for the gothic bold used as initials for the title line otherwise set in Cheltenham Bold. The combination is ugly

GOOD TIMES RETURN

But they come more quickly to some businesses than to others. Those who know how to sell goods will have the first innings, before others wake up. ☞ Advertising is a part of selling—and a very powerful part. Direct mail advertising is the surest sort, if it fits your needs; but not everybody can use it at a profit to his business. ☞ May we discuss the question with you? We have a complete organization for the competent planning and also producing of profit-making advertising. Our service can fit the large or small user of printing. Telephone 107.

THE KUTZTOWN PUBLISHING COMPANY

in Kutztown Pennsylvania



A note of cheer, a tip, a bid for business, and a worthy emblem are combined in nice style on this blotter from Pennsylvania, which would be improved if there were a bit more space between the columns

and inharmonious. Whoever made the linoleum blocks for the illustration did a highly commendable piece of work.

JOHN A. ATKINS, Christchurch, New Zealand.—Your work is commendable indeed in so far as layout and display are concerned, the folder title pages "Plume of the Arawas" and "Afforestation in Southern Lands" and the cover "The Story of Pelorus Jack" being in fact decidedly outstanding. The freedom and punch in the arrangement of cuts and type on

BREITHAULT PRINTING COMPANY, Milwaukee.—The six folders for Neidhoefer & Company which you submit are characterful and impressive and should have accomplished the desired result. Although in one or two where the type is so light in tone the decorative features dominate quite too much, notably the one titled "Freshen Up on the Front," the handling of the inside spreads is very commendable. Best in this respect in our judgment is the spread of the folder entitled "Sell Leaders,"

different pieces by the use of a different color of stock for each successive mailing. Except where in some instances the lines are spaced too closely, the typesetting is good, as are also the presswork and the choice of colors.

C. W. WALTON, Monroe, North Carolina.—Yes, we think your work has improved, at least so far as we may judge from reading our previous review of it. Some of the specimens, especially letterheads, would be satisfactory if more attractive and up-to-date faces of type were used, the shaded graytone imitation engraved letter used on your own letterhead with the oval halftone being particularly bad, especially in such large sizes and with the lines so crowded. It makes a very bad combination, both as to shape and design, with the Old English. The type is in any event quite too large on this letterhead and the one of The Sunnyside Press featured by a striking initial "S" attractively printed in colors. A decided lack of harmony is evident also on the letterhead of the junior department of the Presbyterian Sunday School, the types used being also so old as to look odd. The best suggestion we can make is to buy some new faces, not more than one series but with as full a range of sizes as possible, and confine your work to that for a time, at least until you can buy others. Your first purchase should be some standard attractive roman like Caslon or Garamond, for which you can obtain the companion bold-face now or later. Then send us more of your work and we can help you more than we can now. Since you inquire about a book, modesty does not forbid our recommending "Modern Type Display," sold by THE INLAND PRINTER.

MEISENHEIMER PRINTING COMPANY, of Milwaukee.—We like very much indeed the title page of your folder "New Methods," printed in a remarkably fine color combination with water-color inks. No one could put this aside. Most work seeking a similar objective, that is, a smashing and colorful modern effect, fails by the complexity of decorative features which are ordinarily also overdone. While presenting very extensive solid color masses, this design of yours is essentially simple and direct, hence your success where most fail. The center spread does not appeal so strongly; we consider that the type is too weak for the broad bands of bright green, and that, in view of the strength of the latter, the display at least should have been more outstanding. Typography and layout on the text pages of the Texrope brochure for the Allis-Chalmers Manufacturing Company are exquisite, and we have never seen better presswork than is evidenced by the halftones thereon. The cover and title page, the latter particularly, are in our judgment just a bit out of key with the text, though the cover is exceptionally well designed and quite forceful except that all but the main line of the lettering is weak in relation to the exceptionally strong decorative features. It is clever, and it would probably not have been mentioned in any sense adversely except for the title page, the lettering on which, in addition to being, in our opinion, rather unsuitable, is not at all pleasing. There are few printers in the country, however, which match the consistent excellence of your work, and we rate you along with Evans-Winter-Hebb, John Bornman & Sons, The Procter & Collier Press, and a few others who in the execution of printing of an advertising nature head the procession.



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The first two letterheads here are by Albert L. Warington, of Detroit. Demonstrating the effectiveness of strong masses of color they were printed in black and orange, and medium blue and pale blue, respectively. An interesting layout idea characterizes Howard N. King's one-color letterhead which follows and, though a bit fussy, the same can be said of Cooper & Beatty's, the original of which is printed in black and pale green

these designs are indeed refreshing. In contrast the "Baalic" folder on pale green stock is decidedly inferior due to the unattractive type, crowding, and more especially the use of the black triangles employed as ornaments at the sides and bottom of the main display group on the title. Small card advertisements like that of Kinsey & Company are particularly fine, as are one or two of the letterheads, but with Caslon in the shop we cannot understand your using scripts, block types, and imitation copperplate faces so exclusively on your letterhead work. Indeed, some of the letterhead designs are so excellent in arrangement that it seems a shame that these were not set in some up-to-date or attractive roman face.

where in addition to the advantage of a type face strong enough to hold its own the arrangement is less complex and cut up by decorative features than the others. If you will open up all the others before you, you will see at once that the spreads of this and the one entitled "Timeliness" grip and hold you more than the others. The fronts of all are handled in the same manner, and while as a general statement we think the decorative features are too pronounced, the effect is not bad except where, as in two instances, the display is in a rather light-face type, namely, on "Announcing" and on "Freshen Up." While the general effect of all is similar, especially from the point of view of layout and decoration, distinction is given the

The Use of Keyboard and Casting Incentives for Monotype Operators

By J. O. P. HUMMEL

Presenting the Westinghouse Plan for Basing Wages Directly on the Operator's Production

IN ORDER to apply a method of wage payment based upon output to any work, there should be a definite relationship between the output and the time required to produce it. Work not of this sort rarely exists. Consequently incentive methods based upon production can be applied to almost any class of work. Monotype keyboard and casting work is no exception. In a monotype-keyboard room there is such a relationship between the number of characters keyboarded and the time required. Likewise in a casting room a definite amount of time is required to cast any specified number of units, rules, or leads.

Well known to all printers is the fact that the monotype, invented by Lanston in 1887, is so named because its product consists of separately cast units, letters, or characters. This gives the advantage of a high degree of flexibility, and the possibility of a considerable rearrangement of type. The complete equipment is made up of two separate parts, a keyboard and a casting machine. The operation of striking the proper key results in the actuating of a bar and the punching of a hole in a roll of paper, possessing the appearance of a miniature music roll, which moves a specified distance every time a key is struck. The completed roll is placed at any convenient time in the casting machine, and then correctly justified type is automatically cast. Special casting machines requiring no keyboard rolls are also used for standard lengths of rules, leads, and furniture.

Having successfully used incentive methods in the manufacturing portion of the Westinghouse Electric Works at East Pittsburgh for many years, their extension to the printing department of the company was a natural step. At first the incentives were applied to folding, stitching, and presswork, and later to composition. In any phase of composition the problem is more difficult than in

a factory or in any other printing work. Each order is entirely new and different from any previous one. Standards must be set up for each piece of composition before it can be produced. This necessitates a simple incentive plan in order that the expense of its administration may not offset any considerable portion

Incentives were first used on March 1, 1930. Results in the short time since this date have been very satisfactory, and should continue to be increasingly so. Figure 1 shows the effect of the incentive on the casting operators. The number of square inches cast in an hour increased on the average during the re-

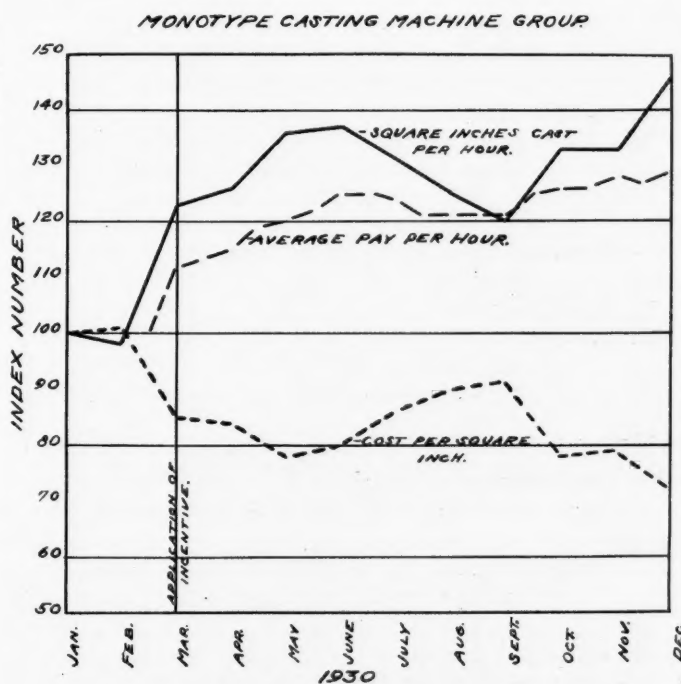


Fig. 1.—Curves showing results which have been achieved with application of incentives in the monotype department of the printing plant of the Westinghouse Electric & Manufacturing Company

of the savings achieved as a result of it. At the same time accuracy and consistency in standards cannot be sacrificed. These needs have been fully met in the method and application here described.

mainder of 1930 by 31 per cent. During the same period costs were decreased on the average by 18 per cent. The average increase in pay an hour of the operators amounted to 21 per cent. Similar results

were attained through the use of incentives with the keyboard work.

The Standard Time Incentive Plan which is in use in the printing department, as well as in the main portion of the plant, is easily applied and understood. The plan is as follows:

A time value, which is termed the allowed time, is established for each order. This constitutes a standard time in which any average operator should be able to do the work. Operators work individually or in groups, pooling their efforts and earnings. In either case the allowed times for all work are totaled for a pay period (half a month at East Pittsburgh) and set against the actual hours during the same period. The ratio of the total allowed hours to the total actual hours gives the performance efficiency. Each operator has two rates of pay, the guaranteed rate paid for each hour worked regardless of what performance efficiency may be achieved, and a standard time rate, 11 per cent more than the guaranteed rate which is paid for each allowed hour when the performance efficiency for a pay period is equal to or greater than 100 per cent.

Example 1 (operator working individually): Operator A's guaranteed rate an hour is \$0.90; his standard time rate an hour is \$1.00. During the pay period constituting the first half of a certain month Operator A works 105 hours. He has worked during this time on a number of pieces of composition for each of which an allowed time has been established and given to him prior to the time he actually has worked on this order. The total for the allowed times is 100 hours. Ratio of allowed to actual hours is $\frac{100}{105} = 95$ per cent = performance efficiency. But 100 per cent has not been attained, and consequently A's earnings equal the actual hours times guaranteed rate = $105 \times \$0.90 = \94.50 .

During the second half of the same month Operator A also works 105 hours, but this time is able to produce enough work to achieve a total of 120 allowed hours to his credit. Ratio of allowed to actual hours is $\frac{120}{105} = 114$ per cent = performance efficiency. In this case 100 per cent has been more than met, and A's earnings equal allowed hours times the established standard time rate = $120 \times \$1.00 = \120.00 .

Example 2 (operators working in a group): If several operators are working together with considerable dependence upon each other, and can profit from co-operation, it is well for them to work in groups. Following the form of Example 1, B, C, D, and E are a group working together on the same or closely related orders. Operators have varying rates of pay due to their differences in skill and in the length of their service.

During the first half of the month the operators work 400 hours, during which time they earn a total of 360 allowed hours. Ratio of allowed to actual hours is $\frac{360}{400} = 90$ per cent = performance efficiency. The 100 per cent has not been met, or a "fall-down" has occurred, and the earnings for each man equal actual hours times the guaranteed rate.

Operator	Actual Hours	Guaranteed	Rates		Payroll
			Standard Time		
B	100	\$.90	\$1.00		\$ 90.00
C	95	.95	1.05		90.25
D	105	.90	1.00		94.50
E	100	.85	.94		85.00
Total	400				\$359.75

During the second half of the month the operators again work 400 hours, but earn 440 allowed hours. The ratio of allowed to actual hours is $\frac{440}{400} = 110$ per cent = performance efficiency. The 100 per cent, a "make-out," has thus been achieved. The earnings for each man are according to his share of allowed hours multiplied by his standard time rate.

Operator	Actual Hours	Performance Efficiency	Allowed Hours	Rates		Payroll
				Guaranteed	Standard Time	
B	100	110	110	\$.90	\$1.00	\$110.00
C	95	110	104.5	.95	1.05	109.73
D	105	110	115.5	.90	1.00	115.50
E	100	110	110	.85	.94	103.40
Total	400		440			\$438.63

It cannot be emphasized too strongly that a vital part in the establishing of incentives lies in the standardizing and perfecting, so far as is reasonably possible, of all the conditions affecting the work. There are two principal results to be gained in this: (1) Greater satisfaction on the part of the operators not hindered in making higher earnings by conditions beyond their control. (2) A smoother and more rapid flow of better and more satisfactory work.

In monotype work the following factors provide opportunities for improvement: (1) Condition of equipment. It

should be placed in the best working order and kept so. (2) Air and light should be as good as possible. Good light is particularly essential in the keyboard work, and plenty of fresh, cool air is needed in casting. (3) Clean type metal of the right composition is very important. (4) Condition of copy, which should always be in the best possible form for ease in reading and keyboarding. Definite written instructions regarding type size, type faces, and column and page dimensions should always accompany it. (5) Storage space. Convenient galleys for cast matter, and cabinets for type storage, should be provided.

Time allowances may be determined in several ways. Estimates are perhaps the simplest means. Regardless of the ability of an estimator and his knowledge of the work, allowances established

in this way are almost certain to be unsatisfactorily inconsistent and inaccurate. Time study provides an accurate means of determining correct time allowances. With the use of proper leveling factors, time allowances established by this means are set at the point at which an operator of average skill putting forth a reasonable effort can meet the standard. An operator of high skill

can meet the standard easily, while an operator of below average skill has great difficulty in coming up to the standard.

A third method of determining time allowances, which is a development from the time-study method, lies in the use of formulas. A time-study formula may be defined as an algebraic expression together with supplementary curves and tables all based upon the results of time study covering a particular variety of work, and from which accurate and consistent time values may be determined without the need of resorting to further time study. The principal advantage of

formulas is that time allowances may be established by means of them much more quickly than by the taking of time studies on each piece of work.

It is very evident that in monotype-machine work or other phases of composition, in which every piece of work is different from its predecessor, to establish each time allowance by taking a study would be a very expensive undertaking, with considerable doubt as to whether or not any savings in operating costs could be effected. With a properly constructed formula, time allowances as accurate and consistent as those secured directly from time study may be determined by means of this formula; and it can be done in a fraction of the time required when establishing these time allowances by time study.

In building up a formula it is necessary to secure time studies which completely cover the range of usual work. Sufficient studies must be undertaken to supply reliable time values for all operations, both constants and variables. Constants are those operations for which the time is constant regardless of the characteristics of the work, while variables are those operations for which the time varies with some measurable characteristic of the work. When the time studies have been secured, all the operations are transcribed to a large master sheet, the operations being listed vertically on the left-hand side of the sheet, and studies horizontally across the top of the sheet.

When all time allowances for the various operations have been laid out on the master sheet, a careful analysis is made. Constants and variables are distinguished from each other. A selection of one time value for each constant is made, and the range of the variables is determined by drawing curves or by algebraic means. Constants and variables are last of all properly combined into the final formula, and a complete report is written defining the range of the formula and the conditions under which it applies. Two separate formulas, one for keyboard and one for casting machines, were constructed. Also separate casting and keyboard groups were organized, the keyboard group being made up of five operators, and the casting group of four operators. The keyboard formula is expressed as follows:

Allowed time (decimal hours an order) equals $.16 + .16R + (A + B + C +$

$D + E, \text{ etc.}) + (L + M + N + O + P, \text{ etc.})$. Straight matter $(A + B + C + D + E, \text{ etc.})$ equals separate application of the expression below for each size of type and for each width to which the type is set. Each of the above-given symbols represents a particular type size or width to which the type is set.

vertically, and closed the other way. (3) Tables open both ways. (4) Justification with words of unknown length at the end of a leader line. (5*) Spanish. (6*) Author's corrections.

More time is required in keyboarding tabular matter than for straight matter. This varies with the degree of openness

TABLE II-A (For Determining Kind of Table Being Set)				
Type Size Points	Horizontal		Vertical	
	Closed	Open	Closed	Open
6	Over 2.00	Under 2.00	Over 1.15	Under 1.15
8	Over 1.75	Under 1.75	Over 1.00	Under 1.00
10	Over 1.40	Under 1.40	Over .80	Under .80
12	Over 1.10	Under 1.10	Over .60	Under .60
14	Over .90	Under .90	Over .55	Under .55
18	Over .71	Under .71	Over .40	Under .40
24	Over .55	Under .55	Over .30	Under .30

Horizontal Ratio = $\frac{\text{Average number of characters a line of type}}{\text{Line width in picas}}$

Vertical Ratio = $\frac{\text{Average number of lines of type}}{\text{Height of space in picas}}$

Figure ratios both horizontal and vertical and apply in Table II-A for kind of table.

NOTE: For type set on a large body such as 8 or 10 consider type as of body size (in this case 10) in the above-given table.

Fig. 2.—By making use of this information in connection with Table II of the keyboard formula, the kind of table, whether open or closed in character, can be determined without any appreciable difficulty

S (Table I) (Table II)

Tables $(L + M + N + O + P, \text{ etc.})$ equal separate application of the expression below for each size of type, for each width to which type is set, and for each difference in the number of columns in these tables. Each of the above-stated symbols represents a particular type size or width to which the type is set.

$S. 0066 (X - 4) + (\text{Table I}) (\text{Table II})$ (NOTE: If X equals 4 or less consider it 5 in applying expression.) Where:

R = Number of different tables.

S = Number of hundreds of characters.

X = Number of columns making up a table.

Table I = Time value a hundred characters.

Table II = Factors for different kinds of work.

In Table I time values a hundred characters vary according to type size in points and also according to the width to which the type is set in picas. In Table II factors are used for each of the following six classifications: (1) Tables closed both horizontally and vertically. (2) Tables open either horizontally or

of the tables, those open both ways requiring the most time since the greatest number of keys must be struck. A dividing line between open and closed having been determined for each type size, the classification under which the work falls can quickly be determined by applying the ratios which are given in Table II-A shown in Fig. 2 above.

Members of the keyboard group are responsible for the correction of all their errors before the work reaches the hand compositors. Corrections are done at a composition frame by an operator who is familiar with both keyboard and hand composition. Time is allowed in the formula for the correction of a reasonable number of errors which may be considered unavoidable.

The casting formula for allowed time is expressed in the following way:

Type Cast From Keyboard Rolls

Constant for each order cast from keyboard rolls = .12

*When author's corrections occur both the factor for the kind of work and for author's corrections should be used, these being multiplied by each other when applied in the formula. The factor used for Spanish may also be combined with other factors.

RS (Table I) (Table II) + R
(Table III)

For each type size and each table where:
R = The number of times the item is cast.

S = The number of hundreds of characters.

Type and Material Cast for Composition Supply

1. Characters up through thirty-six-point = Table IV.
2. Two-point through twelve-point lead, rules, and borders made on the materialmaking machine = Table VII.
3. Characters from forty-two-point through seventy-two-point = .54 + Table V for each type size on an order.
4. Lead furniture from forty-two-point through seventy-two-point = .54

Table III. Time values for lines of quads used to space a table lengthwise on the sheet. Total time values may be read from the tables which are set up according to type size in points, number of lines of quads in the table, and the width of the column in picas.

Table IV. Time values for type up to thirty-six-point in size cast for storage.

Table V. Time values for type, forty-two-point through seventy-two-point, cast for storage.

Table VI. Width in points of characters in a font of sixty-point, face number 79, and factors which after they have been multiplied by these give widths for other faces.

Table VII. Values for a hundred picas, according to point sizes, for material output from material-casting machine.

board, and cast twice. The type size is eight-point. The width of the table is twenty-eight picas. Since there are approximately only 200 characters in the heading, all of the heading will be set in eight-point twelve picas wide. The heading for the first column may then be overrun when the work is made up on the composing frame. There are roughly 900 characters in the table which is set twenty-eight picas wide. Applying the keyboard formula expression:

$$\text{Allowed time} = .16 + 16R + A + L$$

The value read from Table I for eight-point twelve picas wide is .0240 hours for each hundred characters. Table II's factor is 1.00 for straight matter.

$$A = 2 (.0240) (1.00) = .0480 \text{ hours}$$

The value read from Table I for the eight-point set twenty-eight picas wide is .0234 hours for each hundred characters. From Table II-A, Fig. 2, the kind of table is determined.

$$\text{Horizontal ratio} = \frac{36}{28} = 1.29$$

This is less than 1.75 given for eight-point in Table II-A, and therefore the table is considered open horizontally.

$$\text{Vertical ratio} = \frac{25}{18} = 1.39$$

This is more than 1.00 given for eight-point in Table II-A, and therefore the table is considered closed vertically.

From Table II the factor for a table open either way and closed the other is 2.8. Substituting in the formula:

$$L = 9 [.0066 (8-4) + (.0234) (2.8)] = .8271 \text{ hours.}$$

Substituting in the general expression: .16 + .16 (1) + .0480 + .8271 = 1.1951 or 1.20 hours = allowed time for keyboarding.

Applying next the casting formula, the value read from Table I is .012 hours for each hundred characters cast. The value from Table II is 1.00 for straight matter, and 1.89 for the tabular matter. (The portion of Table II applying to eight-point is not shown in Fig. 3). Ten lines of quads are cast for each table to be used as spacing material at the top of the table. The value for ten lines read from Table III is .0650 hours.

$$\text{Straight matter} = 2 (2) (.012) (1.00) = .0480 \text{ hours}$$

$$\text{Tabular matter} = 2 (9) (.012) (1.89) + 2 (.0650) = .5382 \text{ hours}$$

$$\text{Total allowed casting time} = .5862 \text{ or .59 hours}$$

TABLE II
Factors for Relative Spacing of Tables
Across the Width of the Sheet
6-Point

Ratio, Average Number of Characters to Column Width in Picas	Set						
	5	5½	6	6½	6¾	7	7¼
5.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00
4.75	1.03	1.00	1.00	1.00	1.00	1.00	1.00
4.50	1.05	1.02	1.00	1.00	1.00	1.00	1.00
4.25	1.08	1.04	1.00	1.00	1.00	1.00	1.00
4.00	1.13	1.08	1.03	1.00	1.00	1.00	1.00
3.75	1.16	1.11	1.06	1.02	1.00	1.00	1.00
3.50	1.19	1.15	1.10	1.06	1.03	1.02	1.00
3.25	1.26	1.21	1.16	1.10	1.08	1.07	1.05
3.00	1.31	1.26	1.22	1.17	1.16	1.13	1.09
2.75	1.39	1.35	1.30	1.23	1.21	1.18	1.17
2.50	1.47	1.42	1.38	1.33	1.30	1.27	1.25
2.25	1.56	1.52	1.48	1.43	1.40	1.39	1.37
2.00	1.70	1.64	1.58	1.54	1.53	1.50	1.48
1.75	1.85	1.80	1.75	1.72	1.69	1.66	1.65
1.50	2.05	2.01	1.97	1.94	1.90	1.87	1.86
1.35	2.28	2.23	2.18	2.10	2.07	2.06	2.03
1.20	2.46	2.43	2.38	2.30	2.28	2.27	2.25
1.10	2.63	2.59	2.56	2.50	2.46	2.44	2.41
1.00	2.83	2.76	2.70	2.67	2.63	2.61	2.60
.90	3.05	3.02	2.98	2.92	2.89	2.87	2.86
.80	3.38	3.33	3.28	3.24	3.20	3.19	3.16
.70	3.72	3.69	3.66	3.64	3.61	3.57	3.57
.60	4.32	4.27	4.22	4.19	4.17	4.10	4.10
.50	5.10	5.05	5.00	4.93	4.90	4.87	4.85

Fig. 3.—Data for determining the correct casting time value according to the relative spread of the characters. As shown in the example in which casting allowed time is calculated, factors taken from this table increase the time for a hundred characters according to the amount of space between characters. Consequently, the correct time allowance for any degree of spread of the characters making up a table may be determined. As tables II and II-A typify the eleven tables used in the formulas, the others are not shown

+ Table VIII for each type size on an order.

Table I. Time values a hundred characters according to type size (points).

Table II. Factors for relative spacing of table across the width of the sheet. This is set up for both six-point and eight-point type. (See Fig. 3.)

Table VIII. Values for a hundred picas according to point sizes for output from the Giant casting machine.

It seems well at this point that an example of the application of the formula be given. Assume that an order consists of Table II, shown in Fig. 3. This is to be set by means of the monotype key-

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In connection with this example it should be noted that allowed times include all allowances for fatigue, delays, and group leaders' duties. The keyboard time values also include a reasonable average of time for the correction of unavoidable errors. Time values for casting are set up on the basis of four men operating seven machines.

The success of this incentive application is substantiated by the fact that the fairness and accuracy of time values are agreed to by both the operators and the supervisory force. All time allowances are established from the formulas, no studies being required. These are determined by one time-study man in one-third to one-half of his time, the balance of his time being devoted to establishing allowances on various other printing work. Consequently the cost of administering the plan is relatively low. In conclusion it should be emphasized that it has been amply demonstrated through experience that the general methods here described can be applied to all printing work with a similar degree of success.

One on James Gordon Bennett

By STEPHEN HENRY HORGAN

James Gordon Bennett stories are unending, but here is one I have never seen in print. The incident happened just before I went to work for him in 1892. It was at the old *Herald* office, in downtown Broadway, in New York. Bennett used to brag that he could always surprise the New York office by appearing in it without warning. This was one of those visits, and word had passed around that he would inspect the whole plant.

The pressroom machine men, from the foreman down, were all right on hand dressed in their Sunday best, to see the "Commodore" go through. But one unreliable workman while out on a spree the night before had secured a beautiful black eye, and was still staggering with a "hangover." To disguise his condition he pretended to be working around the presses, the damaged side of his face being blackened with ink. After passing through, Bennett asked Superintendent Smith the name of the man busy about the machine. "That's Jimmy Rafferty." "Well, he appears to be the only man interested in his work," said Czar Bennett. "I want his wages increased ten dollars a week as a lesson to the others."

WITH the advent of September the attention of the business mind was again searchingly fixed on the economic horizon for evidence of any quickening of commercial and industrial activity. In general, however, the domestic situation shows little change. There has been some pickup in the wholesale lines in preparation for anticipated fall trade, but conditions in the heavier industries, iron and steel, automobiles, and building and dependent lines, continue generally quite sluggish.

With the steel industry operating at approximately 30 per cent of capacity, and with the August report of the United States Steel Corporation indicating the smallest volume of undelivered orders on hand at that time (the end of August) in the history of the organization, it is to be seen that any hope of a seasonal recovery in the steel industry is waning as autumn approaches.

Recent reports, however, reflected a more optimistic trend. The outlook for fabricated steel is good for the balance of the year, while inquiries for 111,000 tons of rails, with awards of 54,000 tons of line pipe, are promising indications of future progress.

One hears considerable talk about the cutting of wages. While wages, as a factor in production, must necessarily fluctuate in accord with the law of supply and demand in the same relative measure as the employers' income, there are nevertheless many and varied opinions concerning this important question. So where one financial publication issues the statement that "resistance to inevitable wage adjustments is an obstacle to business recovery," another opinion is advanced, by an industrial commissioner of one of the eastern states, that "The industries which cut wages defeat their own ends. The purchasing power must be kept up where labor will find it easy to buy the different things which the manufacturer desires to sell."

Although some reductions have been made, reports would indicate that they have been less frequent and less drastic than during previous depressions. Employers generally hope that business revival may come before it is necessary to make wage cuts, but they are nevertheless aware that that day may possibly

come when cuts can no longer be postponed. Serious-minded employers are not facing the matter of wage cuts as being a contribution to business revival or a cure-all for depression; rather they are wondering whether or not it will become necessary to reduce wages in order to continue in business.

[Just as this department was going to press came the news of wage reductions on the part of the United States Steel Corporation, Jones & Laughlin Steel Corporation, Bethlehem Steel Corporation, Youngstown Sheet and Tube Company, and a number of copper-mining firms. The General Motors Corporation has cut salaries from 10 to 20 per cent, heavier slashes applying to the higher incomes. The U. S. Rubber Company announces a 9 per cent reduction in the working hours of the salaried employes, with proportionate salary cuts. Employers are citing their companies' reduced income and employes' lessened cost of living as justification for these compensation cuts. Labor, in the steel industry, asks why the huge reserve funds are not being used in this emergency. The new phase will be discussed in this department next month.—THE EDITOR.]

Unemployment still remains a serious problem. Indications are that August was less satisfactory on the question of employment than July, as a result of decreased industrial activity. Owing to a lack of numerical data, any estimate as to the exact number of persons gainfully employed at present is largely a matter of conjecture. What constitutes "gainful employment" might in itself be open to considerable discussion. The various indexes, however, disclose that in general there has been no great falling off in employment since the first of the year.

In order for business to take steps toward a steady advance, there must be confidence in the future. At the present time business is facing many difficulties which tend to impair confidence. The uncertainty which exists regarding the present European situation is doubtless a formidable obstacle to the revival of confidence in the mind of the business executive of today. However, in spite of the unsteady conditions here and abroad there is still a feeling that the fall and winter will bring some improvement.

NEWSPAPER WORK

Publishers desiring criticism of their papers or mention of rate cards, subscription plans, etc., should write to Mr. Caswell in care of this magazine. Newspapers are not criticized by letter

By G. L. CASWELL

Mimeo Daily Sheets Disappear From Local Newspaper Fields

Mimeograph sheets for circulation as daily advertising carriers in towns where there are established newspapers appear to have provided vacation work for some young fellows the past summer. Sometimes these succeeded enough to pay expenses; sometimes the promoters of the idea left town suddenly and did not pay even their expenses.

To defeat the menace of this cheap method of advertising, many publishers immediately started similar daily reminders, but printing them on presses and making them appear like something far above the crudeness of so many of the mimeograph sheets which the ambitious youths had been distributing.

A reader gives us the following comment on one of these little mimeograph advertising sheets based on his own actual knowledge of the case:

"Blank & Blank started their free circulation mimeograph sheet here three weeks ago. Got out about fifteen issues with less than ten dollars' worth of ads in any issue. Many of their issues carried deadbeats, malcontents, and cheap skates who would not pay me an honest debt if they had a million dollars. Only one big advertiser ever patronized it, and that one owes me \$700. But this morning the publishers of the sheet left for parts unknown, leaving only a forwarding address at the post office. The mimeograph people seem to have been promoting the idea by furnishing layouts and suggestions. Chambers of commerce frequently refuse such projects a soliciting privilege, and good business men who want a fair and decent showing in their town newspaper refuse to patronize the temporary expedient."

Always, it seems, there are some alleged business men in a town who think the local advertising rate is too high, or

at least use that as an excuse for failing to patronize the advertising pages of the home paper. They jump into something of a temporary nature, such as the theater programs, hotel registers, telephone books, etc., whenever they can, and then kick about the bills for the space they use there. There is no antidote for the poison such men spread to hurt the local paper except to go on without them and give the town a better paper than it deserves. This will usually gain the backing and encouragement of the real men who are making a town—and who cares much about the others, anyway?

One publisher writing on this subject says he went directly to his chamber of commerce officers and to a number of his business friends about the expected competition of one mimeograph sheet. They took prompt action to notify supporters of their organization all about town as to what was in the wind, with the result that the fly-by-night sheet was never started. Perhaps that is the right way to go about this—make it a public matter with all the business men, have them posted on the scheme and its temporary nature, and then permit them to handle the blocking following the first sortie of the promoters.

★ ★ A Copy Suggestion ★ ★

Words

WORDS create the pictures which please, or sell, or both. Good typography frames word pictures, simplifying reading, stressing high points, and making more pleasing the whole

Text of a blotter distributed to its customers and prospects by the Ben C. Pittsford Company, Chicago

Many Standards for Setting Local Newspaper Values

What is a newspaper worth? Often as that question is asked—and sometimes answered by those without actual experience or knowledge of all the conditions surrounding a local daily- or weekly-newspaper business—we find the problem very frequently submitted to THE INLAND PRINTER by various readers, at near as well as distant points.

There are a hundred different angles to this proposition, and to answer them offhand in one stroke is fakery. There is usually one standard mark from which to begin to figure, however, and that is the gross amount of revenue earned and collected by the newspaper annually over a period of from three to five years. For small newspapers that is a mark not far from the actual value of the business and plant—first, because that will show the total run of business known to be available for support of the newspaper, and, second, because it proves the capacity of the plant to do that quantity of work. The figures do not indicate or prove anything as to the profits. That is strictly a problem for management in general, not one of location.

From the point of gross income there may be many and devious variations. The plant itself may be very superior or very poor, indicating future needs for investment in that. The business shown on the books may be the easy, local pick-up material from a field only partially exploited, or may be the result of high-pressure and experienced salesmanship on specialties that run into more money than profit. Only one well trained and able to analyze such a business can determine whether or not the gross business of a newspaper may be accepted as a fair indication of its value.

Subscription and advertising rates are an important factor. If the list is a bona

vide one, paid for and continuous, in a substantial community, it is far preferable to a larger list that has been acquired by the use of contests, premiums, cut rates, or "shots in the arm." Likewise advertising rates may be adequate or inadequate, established or desultory. If they are high and fair, well and good; if not, then the burden of advance and adjustment is upon the new purchaser, which is not always a sweet proposition from his point of view.

Again, the newspaper field may be in a suburb or a city composed largely of those unable to read English, or perhaps making their home in the community but seldom being there except at night. In local industrial districts the value of large payrolls and steady income is reflected in the newspaper business, just as in rural districts an agrarian population may be a substantial and prosperous clientele that is of great value to the local newspaper.

Some appraisers of newspaper values will set more store by net profits than by gross business, and they may have several rules applying the multiplication of profits to indicate gross value. Looks good, but it's faulty! Highly profitable political or similar temporary support may enter into profits. Popular specialties of one kind and another may have produced these figures. Extraordinarily capable management may be the factor. In any and all of these contingencies the question as to whether the purchaser can maintain these profitable connections, and whether his management may be as expert and capable as that which has produced the profits shown, must be decided by the purchaser himself from a clear knowledge of his own capacities.

Rather than any of these, we would take the business and residential population of a town or city, note its general state of prosperity, examine the bank statements and appearance of business houses and trade centers, and start figuring from there. Then we would look at the books of the business (not the bank-book) and determine whether the present owner had made any money, and how. If not, then his price would be discounted; if he had, then it would be accepted as fair, depending on equipment, rates, extent of field, and possibilities as to future business. And then, in the end, the condition of the field itself should be carefully considered from every angle.

Local Newspapers May Make Valued Market Surveys

It should not be left entirely to the large metropolitan papers and those of the greatest local prestige in the country field to provide the business and retail outlet surveys with detailed circulation

SHALL WE MEET YOU AT THE UNITED TYPOTHETAE OF AMERICA CONVENTION at New Orleans OCTOBER 12 TO 15

?

Hundreds of the other master printers and plant executives are going. The program, says Secretary John J. Deviny, will be keyed to today's conditions—it will deal with the immediate problems that confront every printing concern. This convention is too vital to be missed. Better examine your schedule again and decide to go. Notify U. T. A. headquarters if you have the time; if you haven't, go unannounced.

You will never regret it!

statements. The same thing can be done by any local paper with the will to work it out in a thorough manner.

In any town of a thousand or more there are sufficient retail-trade outlets to be worth listing, and then the smaller towns in the paper's trade territory can well be added. With this should be a complete and detailed circulation statement showing the number of papers in town and on rural routes out of the town of publication, the total number going to other towns, and the copies sold and otherwise distributed.

A newspaper rate card of a standard size and makeup is also desirable, and one of these cards should be enclosed

with each retail survey sent out. These cards give the display-advertising rates of the newspaper, its size, page size, and column length and width, together with such other information as every space buyer would want in placing any order for newspaper advertising.

There are times when the newspaper publisher can devote some effort to getting up this sort of information and having it printed. The testimony of those who have tried it is that such a survey is a great help when selling even the local dealers in the town, who do not usually have an accurate and understandable picture of the true scope and significance of the local newspaper field.

One More Consideration Relative to Users of the Radio

This department has offered considerable comment relative to radio advertising and other features, and we hope that we may not overdo it when we again refer to it as a matter of preference in connection with political, business, informative, or cultural addresses. The big business men, statesmen, and others often prepare and deliver addresses over the radio and then offer a written copy of such addresses to the newspapers for dissemination in their columns.

At this point we advise the newspapers to balk. Addresses after delivery over the radio cease to be news, as a whole. Certain aspects of the addresses may be news, and of these the publishers will judge. But why should newspapers take a second-hand helping of that sort of thing to occupy valuable space? If the radio is an efficient and general disseminator of news and information, then radio addresses are not entitled to reprint in the newspapers. If the radio is not a dependable and general disseminator of such news and information as may be contained in addresses, then the latter should be first handed out to the papers and then to the radio. And this view of the matter should be insisted upon to those who hire and pay for radio broadcasting for any private or profitable purpose, as a matter of fairness to the local newspaper.

We are opposed to newspapers offering their permanently printed record of events and of the news gratuitously as a second-hand consideration by those who would employ it only on the basis of a beggar who thankfully accepts crumbs.

Brief Notes From the Field

The question as to just what is strictly local and strictly general in advertising continues to bother hundreds of publishers, despite all that has been said and published about it. Those newspapers which have their fields well in hand and adopt a strict policy in this matter are getting along all right; those in the competitive fields where "the other fellow" may be worked to cut his rates are not very well satisfied. It is asserted that in one state a tire concern used a special man in the field to contact newspapers, and that this man made his year's salary in four weeks' time. Some newspapers lost that much, of course!

One of the great number of alleged "movie stars" is said to be breaking her contract with a film company because she does not get over \$30,000 for a picture. Newspapers are at the same time boosting this movie star with *paid* publicity feature stories which also contain propaganda for candy such as this ideal eats. Poor starveling! Please help her!

All non-profit enterprises in California requiring newspaper publicity are served by the central office of the California Newspaper Publishers' Association. They get free publicity only when they have arranged for paid advertising, and the latter is placed with the newspapers without agency commission, because it is non-profit business. Members of the California Newspaper Publishers Association only are served by the central office of that organization, and these members are coöperating in preventing any free publicity that is not approved by the C. N. P. A. manager. The plan has been worked out and followed for two years with success.

The National Editorial Association is again prepared to appeal to Congress, when it convenes, to "get the Government out of private business." The case in point is the Government printing of envelopes and supplying them to the trade at prices with which no employing printer can compete. Yeah? The Government planning now to collect and to spend millions of public money to reduce the unemployment evil, and then

continuing to lose money in supplying both business and private envelopes! The number of printers thrown out of employment by this sort of thing may not be so large, but the resultant discouragement of private industry means failure and less employment in various industries. What does your Congressman think about it? Better ask him!

Newspaper anniversary editions are quite the usual thing nowadays, as the first seventy-five years of middle-western settlement and development have passed. But one such recent edition deserves more than passing mention. An edition of the Winfield (Iowa) *Beacon* comes to our desk in the form of a magazine of 120 pages and cover. In this town of 1,000 population, in a far corner of its county, the *Beacon* seems to have a printing plant capable of very fine color printing and production in general. The pages are 9½ by 12 inches, with borders on advertising pages and many composite cuts that show scenes and individuals of the community. As a

historical number that celebrates the fiftieth anniversary of the *Beacon* it is hard to beat—a fine piece of work.

The recent discussion resulting from a prize contest between several newspapers of an Illinois local chain, wherein one of the papers won a prize for printing the most names in a single issue, has caused considerable comment. We find that it has also stimulated numerous other papers to compare their own local mentions with others, and in some of these comparisons the Illinois local papers seem to have been outdone. The winning Illinois weekly had 1,587 names in one issue. Now comes another paper showing 2,600 names in a single issue, and later is one claiming to have counted 3,198 names in one issue. Either figure given is very creditable, and the larger figures indicate the tremendous reader interest that must follow the publication giving the local people such attention. There is no argument left on that score. The local newspaper may not appear so often nor assume to be so big and complete in news of sports, crime, scandal, and debauchery, but it has that which no other publication on earth can deliver in its own territory—the news of the people whom it serves.

Know These Notable Early Printers?

FOURTH INSTALMENT



John Baskerville

(1706-1775)

John Baskerville, the second great name in English type-founding, was the only English designer who ever threatened the supremacy of Caslon. First a writing master and later a manufacturer of japanned articles, Baskerville amassed a fortune. He retired from business to devote his life to printing. Baskerville was not only a printer, but a type-, paper-, and ink-maker. He produced his first book, an edition of Virgil in 1757. Baskerville, in 1758, was appointed Printer to the University of Cambridge. His typography was severely plain and there is almost no ornamentation in any of his books. Baskerville's Italic letter stands unrivalled. He died in 1775 after printing eighty books and his types were dispersed.



Giambattista Bodoni

[1740-1813]

Giambattista Bodoni was the son of a printer and at an early age displayed a remarkable ability in designing and engraving on wood. He went to Rome at the age of eighteen and secured a position in a printing house, and also aid in an education. In 1786 the Duke of Parma summoned Bodoni to take charge of his library and his printing presses. Soon after, he began to design and cut punches that expressed his own typographical ideas. After many years of labor he perfected a type face characterized by a new kind of angular serif, the contrasting thick and thin lines of the face giving the letter a sparkle and brilliancy unknown in the Roman letter designs Jenson and Caslon used. Bodoni was the first printer in Europe to make lavish use of white space.

Two more of the excellent historical leaflets produced by the printing students of the Cass Technical High School, Detroit. Others in this series were reproduced in the February, August, and September issues

New Books for the Printer's Library

Gutenberg Yearbook for 1931 Issued by Mainz Society

This sixth volume of the typographical annual published by the Gutenberg Society of Mainz, Germany, is a pleasing and dignified specimen of printing and of bookmaking worthy of its publisher, Dr. A. Ruppel, and his collaborators and contributors. It is 8½ by 11 inches and contains 353 pages, with gray board cover and blue cloth back—all in good taste, yet not expensive. The binding is by Ernst Rehbein; the paper, made by Zanders, is a laid antique book which has a nice feel and on which the text and line reproductions are run in a rich black ink. The type is Antique Mundus, from the Stempel Typefoundry, and only here can we slightly disagree with the publisher. While this type produces a dignified and pleasing composition on the page, we find it somewhat hard to read. The proportionate spacing between the letters and lines has the tendency to produce a gray band effect in the eye that compels close attention when reading, and has a tendency to distract one's attention from the actual subject matter presented in the many interesting articles. The writer is not a typographer and hence is not competent to pass judgment on type design; the opinion expressed is that of an engraver who always enjoys good printing and likewise good books.

Franz Rutzen is the printer, and he has produced a fine example of good craftsmanship. The line engravings are zinc etchings, and the appearance of these on this fine paper combined with good presswork produces a rich, soft effect that has almost the strength of an intaglio plate impression, this latter feature being a tribute to the inkmaker, who also is an important factor in this harmonious combination.

The contents are of surprisingly international scope, as among the thirty contributors only nine are from Germany, the other countries represented being England, France, Austria, Spain, Hungary, Egypt, Italy, Argentine, Mexico, and the United States. Seventeen are written in German, five in English, four in French, and three in Spanish.

The contribution from the United States is by Otto W. Fuhrmann, the director of graphic arts at New York University, and in it he presents his idea as to what a history of printing should be, all of which we can heartily endorse, but especially his viewpoint regarding reproduction processes.—GUSTAV R. MAYER.

U. T. A. Publishes Gress Book on Advanced Typography

"Advanced Typography," by Walter B. Gress, is the latest contribution to the literature on this important subject. Mr. Gress, for the last four years instructor in typography at Carnegie Institute of Technology, has had a wide background of practical experience in all branches of printing, and his work will be accepted as authoritative. The book is published by the United Typothetae of America, and is intended to follow its earlier textbook on "Elements of Composition."

This volume is written for the student and also for the craftsman. It covers such basic topics as type faces; legibility of print; harmony, proportion, and balance; book composition; periodicals and house-organs; display composition; two-color forms, etc. Illustrations are used liberally throughout to show specimen pages, advertisements, layouts, and other forms of composition, including twenty-four title pages from the Fifty Books of the Year. Some twenty-five full pages are employed for showings of type faces, rules, and ornaments.

"Advanced Typography" may be purchased by readers through the book department of THE INLAND PRINTER at the price of \$3.15 postpaid.

A Good Mailing-List Handbook for Printers and Advertisers

The printer who has no mailing list is, though he may not know it, already on the skids. Not many feet behind him is the printer who is still using, without frequent revisions, his original mailing list. Headed in a different direction we find those printers smart enough to recognize the potentialities of a regularly modernized mailing list of carefully selected printing prospects.

Dartnell's "Mailing-List Handbook" for 1931 will be found invaluable by all three types of printer, and by every advertiser. It tells the reader how to develop a worth-while mailing list, how to keep it free from dead material, and how to increase its size as this becomes desirable. The book presents an incredibly large amount of information which has proved helpful to readers in earlier editions of this work. Retail operating expenses; market-analysis data; general advertising information; circulation and rates of principal magazines, farm papers, business papers, and daily newspapers; envelope styles—these are some of the topics which are covered in this excellent compilation.

It is hoped that the one important error of fact noted in the necessarily hurried scanning of this volume is not typical of all the other information presented. In the listing of the principal business papers THE INLAND PRINTER's single-insertion page rate is stated as \$325, and its twelve-time rate as \$265—whereas the correct figures are respectively \$170 and \$140. Printing of any publication's insert and two-page-spread rate as its one-page rate is a major blunder in the compilation of a mailing-list and advertising guide which is claimed to be authoritative.

Dartnell's "Mailing-List Handbook" may be purchased through the book department of THE INLAND PRINTER at the price of \$2.65 postpaid.

A Valuable Volume on Mechanical Production of Advertising

"Advertising and Its Mechanical Production," by Carl Richard Greer, is a significant book for those who seek a reliable viewpoint on all types of advertising and the productive processes which are involved. If one may judge by the popularity of Mr. Greer's earlier volume, "The Buckeye Book of Direct Advertising," the present book may look forward to heavy sales and steady use.

The author concedes that no one book can be expected to contain all the information required by the advertising student or a full-fledged advertising man. But he has certainly taken long strides toward that ideal volume, for "Advertising and Its Mechanical Production" in its 474 pages discusses most of the vital factors of advertising production. Skimming the table of contents, we note such

topics as prospect lists; planning of the catalog; book and folder advertising; house magazines; engravings; the use of color; water color and printing inks; the advertising agency, etc.

A notable feature of this book is the number of illustrations—175; and they range in character from line etchings to four-color process work and water-color reproductions. Another outstanding feature is the remarkably complete appendix, which includes a showing of modern type faces, borders, ornaments, and initials; the making of a line etching; the steps in halftone production, etc.

This book deserves a place in the library of everyone active in the field of advertising, or aspiring to be. It may be had through THE INLAND PRINTER at the price of \$5.20 postpaid.

I. T. U. Publishes New Lessons on Imposition and Lockup

The Bureau of Education of the International Typographical Union has issued two more new lessons in printing: "The Stoneman—His Duties and His Opportunities" and "How to Lock Up Forms for Platen Press and Foundry," comprising lessons 1 and 2 of Imposition Unit VII. Lesson 1 describes the stoneman's work in detail, and shows illustrations of the chases, stones, cabinets, and other equipment required by him. The second lesson gives full information on lockup work. Various types of locked-up forms are pictured, and the latter part of the lesson discusses correct lockup for forms to run on various makes of automatic presses and feeders.

Complete information on these and other I. T. U. lessons may be obtained by writing to John H. Chambers, Director, P. O. Box 959, Indianapolis.

E. C. Brown Author of Book on Printing in Chicago

Emily Clark Brown, whom the many readers of this publication will remember for her several excellent articles in THE INLAND PRINTER during 1929 and early in 1930, is the author of a new book entitled "Book and Job Printing in Chicago," one of the University of Chicago's Social Science Studies.

It would be inaccurate to suggest that this book will be of interest to printers situated at all points throughout the United States. It will have a certain measure of value for all printers particu-

larly interested in organization activity in our industry. Beyond that, however, this able volume by Miss Brown, who is now an assistant professor of economics at Wellesley College, is primarily important for its authoritative portrayal of the employing printers' associational

work in Chicago and their relations with labor since 1833, when the first plant was established in that city.

"Book and Job Printing in Chicago" may be purchased through the book department of THE INLAND PRINTER at the price of \$3.15 postpaid.

Typographic Scoreboard

October, 1931

Subject: September 1 and September 15 issues of *Vogue*

155 Half- and Full-Page Advertisements

Type Faces Employed		appeared in faces which are considered modernistic.)
Bodoni	35	
Regular (M*), 18; Bold (M), 2; Book (T**), 15		
Garamond (T)	27	
Old Style, 20; Bold, 7		
Futura (M)	24	
Regular, 13; Light, 11		
Kabel (M)	10	
Regular, 3; Light, 7		
Caslon Old Style (T)	9	
Bernhard Roman (M)	8	
Regular, 2; Bold, 5; Cursive, 1		
Eve (M)	5	
Regular, 4; Bold, 1		
Lutetia (T)	4	
Astree (M)	3	
Scotch Roman (T)	3	
Bookman (T)	2	
Goudy Old Style (T)	2	
Kennerley (T)	2	
Linotype Old Style No. 7 (T)	2	
Vogue (M)	2	
Cheltenham Bold (T)	1	
Cloister Old Style (T)	1	
Forum (T)	1	
Girder (M)	1	
Greco (M)	1	
Monotype Cochin (M)	1	
Nicolas Cochin (M)	1	
Raleigh Cursive (M)	1	
*M—modernistic; **T—traditional		
Ads set in modernistic types...	77	
Ads set in traditional types...	69	

Weight of Type

Ads set in light-face	85
Ads set in bold-face	54
Ads set in medium-face	7

Style of Layout

Conventional	108
Moderately modernistic	31
Pronouncedly modernistic	16

Illustrations

Conventional	69
Moderately modernistic	52
Pronouncedly modernistic	30

(No illustrations were used in four of the advertisements considered.)

General Effect (all-inclusive)

Conventional	45
Moderately modernistic	82
Pronouncedly modernistic	28

In this analysis Bodoni hurdles Garamond and Futura back into first place again. It's a royal battle, and the persistence of Giambattista's progeny in the face of an attitude of mind favoring changing styles is hard to understand. Bodoni was used for 16½ per cent of the ads in the two issues of *Vogue* analyzed in July, and for 24 per cent in the pair here covered. Garamond's comparative scores are 24½ and 18½ per cent. The use of sans serifs has dropped from 27 to 24 per cent. This analysis, like the previous one, shows one advertisement in square-serif type, which has not begun to make the headway that sans serif did in the same period following its introduction.

THE MONTH'S NEWS

Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month

Caswell, Editor of Newspaper Work Department, Earns Mead Award

Grant L. Caswell, managing director of the Iowa Press Association, and editor of THE INLAND PRINTER's Newspaper Work department, was awarded the George W. Mead Institute hat for the best presentation of an outstanding service to publishers given during the Newspaper Association Managers convention held at Omaha, August 31 to September 4. Mr. Caswell gave a verbal report on a cooking-school and advertising project which is being operated by the Iowa association among about ninety weekly newspapers in that state.

Inland Daily Press Association Holds Sessions in Chicago

The fall meeting of the Inland Daily Press Association will be held at the Morrison Hotel, Chicago, on October 20 and 21. Important publishing problems are to be discussed by a number of notable speakers, some of these subjects being composing-room costs, radio competition, telephone-typewriter transmission of news, and advertising problems. A few of the speakers scheduled are:

J. W. Griest, manager of the Retail Merchants Institute; Ray G. Leach, president of the Wisconsin Newspaper Composing Room Executives Association; R. S. Kellogg, secretary of the News Print Service Bureau, New York City; E. N. Moore, of the Cleveland Plain Dealer; O. S. Wespe, president of the Newspaper Classified Advertising Managers Association; A. L. Miller, Battle Creek, past president, Inland Daily Press Association.

The Audit Bureau of Circulations will hold its annual meeting during the same week, the dates being October 22 and 23.

Donnelley Apprentices Visit Large Plants While on Eastern Tour

Thirty-four of the 350 apprentices employed by the R. R. Donnelley & Sons Company, Chicago, under the guidance of Logan Anderson, the firm's superintendent of apprentices, recently took an extensive bus trip to the Atlantic seaboard, visiting important institutions of the printing industry in the various cities. Anthony Geiger, an instructor at the Donnelley plant, and Lester A. Reppert, well known director of the Chicago School of Printing, were also included in the group.

On August 31 the travelers paid a visit to the Mergenthaler Linotype Company's factory in Brooklyn, where they were welcomed by Norman Dodge, president, and his representative, Fred C. Grumman, and spent several enjoyable hours inspecting this plant.

Philadelphia was the next stop. There the touring apprentices were tendered a luncheon at the Hotel Rittenhouse by the Lanston Monotype Machine Company, with special menus set in Lanston's Goudy Text with Lombardic Capitals and Goudy Deepdene and Italic. The students were then taken through the monotype plant and given every opportunity to inspect the manufacture of monotype machines and various other Lanston products.

Toronto Typothetae Issues Booklet of Typographic Lecture Series

The Toronto Typothetae has published in attractive booklet form the series of twelve lectures delivered last winter by authorities in various branches of the printing industry before apprentices and compositors in the Toronto area. The booklet, entitled "Art as Applied to Typography," 7½ by 11 inches in size, has a cover of blue-green stock printed with a horizontal band of medium blue against which is embossed the title.

The subject matter of the lectures ranges from the beginnings of printing through the various phases of modern practical printing. Three Americans are included among the lecturers: J. L. Frazier, editor of THE INLAND PRINTER, who discussed "Styles of Layout"; Harry L. Gage, formerly director of typography with the Mergenthaler Linotype Company, who spoke on "A Broadside Problem," and Douglas C. McMurtrie, director of typography with the Ludlow Typograph Company, whose subject was "Modernism in Typography." The Canadian speakers and their subjects are as follows:

C. T. Currelly, director of the Royal Ontario Museum of Archaeology, "The Beginnings of Printing and the Book"; J. E. H. MacDonald, principal of the Ontario College of Art, "From the Golden Age Onward—Some Great Printers and Their Work" and "The Harmony of Means and Purpose" (two lectures); F. H. Bridgen, president of the Ontario Society of Artists, "Methods and Processes of Illustration"; L. A. C. Panton, "Design in the Printed Page" (two lectures); Frank Carmichael, "The Idea of Movement in Design"; Charles R. Conquergood, of the Canada Printing Ink Company, Limited, "Theories of Color," and A. H. Robson, vice-president, the Art Gallery of Toronto, "Practical Application of Color Theories to Printing."

The publication of this valuable series of lectures in permanent form is a distinct contribution to the important printing literature available in the industry, and the Toronto Typothetae deserves commendation for its constructive step.

Edwards & Deutsch Organization Is Awarded Safety Plaque

The Edwards & Deutsch Lithographing Company, of Chicago, announced as the winner in the printing division of a safety contest conducted by the Chicago Safety Council, was awarded a plaque in token of this achievement at the banquet tendered to the seventeen division winners on September 22. The accident-frequency rate established during this contest, 9.2, is the lowest thus far achieved during the five annual contests which the Chicago Safety Council has staged to date.

Death of Charles Juengst

Charles Juengst, machinery inventor and manufacturer, died on August 23 at his home in Poughkeepsie, New York. Aside from many inventions for use on adding machines and cash registers, Mr. Juengst was an inventor of covering, stitching, and binding machines. The late Frank Munsey, publisher, bought the first gathering machine made by Mr. Juengst, and he was the builder of the machine on which THE INLAND PRINTER is gathered and stitched. Mr. Juengst retired from active business life approximately five years ago.

Intertype Foreign Executive Now Visiting the Home Office

Walton Turtle, the Intertype Corporation's vice-president in charge of sales in Asia and Africa, is visiting the home office and making a careful study of the new mixer machine recently introduced by the company. Mr. Turtle's latest foreign trip covered a period of two years and took him around the world. It is stated that some of the new mixers have already been shipped to overseas purchasers.

Chicago School of Estimating Opens 1931-32 Season

The Chicago School of Applied Estimating for Printers begins its regular twenty-week winter term the first week of October. Classes are limited to twenty members, and sessions are held three evenings a week. Charles F. Vavrik, a practical printer who was for a number of years in charge of the lockup department of the R. R. Donnelley & Sons Company, is the instructor in this course. Emphasis is laid upon the practical character of problems discussed and worked out by the students, so that they are qualified to handle difficulties confronted in the average printing plant.

Inquiries should be addressed to the Chicago School of Applied Estimating for Printers, 608 South Dearborn Street, Chicago.

Tylothetae Sales Programs Ready for Use for Winter Season

The Marketing Committee of the United Tylothetae of America has announced that its programs for current sales-clubs activities are now ready. These programs have been developed on a practical theme—that the salesman who knows the most about a prospect's business and his actual printing needs is most likely to corner the larger share of this prospect's printing orders.

The new series of programs is entitled "The Printing Needs of the Customer." The uses

which went to China in the interests of general business, and he also visited Europe in the furtherance of friendly trade relations. He retired from business life a few years ago.

Union Permits Use of Miller Press Without Services of Assistant

George L. Berry, president of the International Printing Pressmen and Assistants' Union of North America, has informed the New York Employing Printers Association that his union will agree to the operation of a Miller two-color, two-revolution automatic press by one

U. T. A. Business Sessions Offer Many Unusual Features

The U. T. A. member who decides that conditions do not warrant his attending the New Orleans convention, October 12 to 15, probably has not studied the program carefully. A glance at certain of the features promised may convince him that—particularly under present conditions—he cannot afford to miss what these meetings have to offer.

The Marketing Session will lay major stress upon sales direction. L. A. Braverman, of Cincinnati, will talk on "The Need of Planned Sales Management," and Will S. Henson, of Dallas, will discuss "The Reward of Planned Sales Management." Julius S. Weyl, the far-sighted and popular first vice-president of the U. T. A., is to present his thoughts on a much-discussed topic, "The Ethics of Selling."

Practical plant problems and education will have their innings. Some of the plant subjects scheduled for treatment are "Keeping Down Composing-Room Costs," "Air Conditioning," "Modern Presses and Equipment," and "The Vision of Color." One of the speakers scheduled for the Education Session is Donald Rein, of Houston, a member of the U. T. A. board of directors, whose practical viewpoint on printing education will be covered in an address entitled "Whence Future Profits?"

So—you printers who are hesitating—you'd better decide to go and profit, rather than to remain at home and regret it!

Hall Printing Company Acquires New Magazine Contracts

The western editions of several Macfadden publications, including *True Story*, *True Romances*, and *True Detective Mysteries*, are being printed now by the W. F. Hall Printing Company, Chicago, the contract having taken effect with the October issues. Formerly the three magazines mentioned were printed entirely in the East. The new business adds from 1,500,000 to 2,000,000 magazines to the present monthly production of the Hall plant.

Advertising, Printing and Publishing Dividends for Month of August

The Standard Statistics Company states that the dividends paid in August by advertising, printing, and publishing companies amounted to \$1,438,929, while the total cash dividend payments made by domestic corporations in August were \$211,543,796.

New Style of Card Case Marketed by the John B. Wiggins Firm

A new kind of card case, known as the Wiggins compact binder card case, has just been brought out by the John B. Wiggins Company, Chicago. The new case holds firmly in place about twenty scored cards glued on the stub end, with full-length tissues above each card. The tissues do not drop out nor do the cards work loose, and no spoilage is incurred. By moving the cover of the binder back beyond the stub end of the cards the tab is released and can be removed. The case is made in different varieties of leather and imitation leather and also in different types of cases. Additional information regarding the Wiggins case may be secured by writing to the John B. Wiggins Company, care THE INLAND PRINTER.



Fred Hagen, president of the International Association of Printing House Craftsmen, was presented with a beautiful clock by the Chicago club at its September 15 meeting, in appreciation of his earnest and unflinching efforts for the benefit of Craftsmanship. William Walker made the presentation.

of printing in retail merchandising, in connection with wholesale selling and as a part of the manufacturer's selling effort, are dependably analyzed in these programs, and it is felt that salesmen, sales managers, and master printers can benefit greatly through the vast amount of sales information offered therein. Members desiring additional information should communicate with the Department of Marketing of the United Tylothetae of America, Tower Building, Washington, D. C.

Death of John H. Shaw

John H. Shaw, the chairman of the board of directors of the Shaw & Borden Company, Spokane printing and engraving concern, died at Spirit Lake, Idaho, on September 6 at the age of seventy-six years. Mr. Shaw entered the printing industry when only a youth, and during his career he also edited and managed a number of publications. Born in Maine, Mr. Shaw came to the city of Spokane forty-two years ago, and one year after his arrival the Shaw & Borden firm was founded. Mr. Shaw was one of the delegation from the Associated Chambers of Commerce of the Pacific Coast

pressman without the aid of an assistant from the New York Press Assistants' Union No. 23. Although the ruling does not definitely specify, it is thought to apply also to the Harris-Seybold-Potter two-color automatic press.

As the test runs indicate that the Miller press mentioned above can be operated successfully by one pressman without assistance, little importance is attached to Mr. Berry's qualification that "whenever work may be required upon this press which cannot be in its entirety executed by the pressman working upon this press, then such work shall go to a member of the Press Assistants' Union No. 23."

Three New Papers Announced by the Bryant Paper Company

Announcement is made that the Bryant Paper Company, Kalamazoo, Michigan, has just added three new paper stocks to its line. The new papers are: Vega, a medium-finish super of excellent color and produced primarily for the large publisher; Spotlite, an enamel book paper of bright color, high finish, and moderate price; 1931 Enamel Book, a popular-price line for printers, and excellent for insert use.

Thompson and Continental Open a Combined Display in Chicago

The Thompson Cabinet Company, of Ludington, Michigan, and Continental Typefounders of Chicago, Incorporated, have opened a combined exhibition of their new steel line of composing-room equipment at Room 1140 of the Merchandise Mart, Chicago. Type cabinets, imposing tables, galley cabinets, cut cabinets, and other equipment of modern quality and construction are being shown, and a general invitation to examine the items in this exhibition is extended to the trade.

International Typographical Union Votes to Reject Five-Day Week

On September 15 the International Typographical Union, in its seventy-sixth annual session, meeting at Boston, voted to support the opposition of its resolutions committee to the proposal for a five-day week. An amendment to the present laws was asked allowing subordinate unions to put into effect a five-day working week when approval was voted by two-thirds of the members. The committee stated that it would be impossible for the local unions to have a five-day clause inserted in the contracts, and it therefore opposed the amendment on those grounds.

Death of Thomas W. Suddard

Thomas W. Suddard, secretary and plant manager of the Hamilton Manufacturing Company, of Two Rivers, Wisconsin, died at Two Rivers on September 11 at the age of forty-nine years. After having had considerable engineering and sales experience in the printing industry, Thomas Suddard became associated with the Hamilton Manufacturing Company in



THOMAS W. SUDDARD

1911, at the time when this company was initiating its production of steel printing-plant equipment. In 1919, when J. E. Hamilton retired and the firm was reorganized, Mr. Suddard was made secretary and plant manager. He was an active member of the Wisconsin Manufacturers Association, and was also an ardent worker in the interests of projects intended for the betterment of Two Rivers. He

had done much to promote boys'-work activities in that community, for three years had served as president of the Two Rivers Recreation Board, and during the past year had supervised the design and construction of the Hamilton Community House.

Cobean Succeeds Julius as Butler Paper Company Executive

George G. Cobean has been appointed vice-president and general manager of the J. W. Butler Paper Company, Chicago, according to an announcement made by that company. Charles W. Kirtley has been appointed to the position of assistant manager.

Elmer A. Julius, who resigned from the position now held by Mr. Cobean, has become a member of the newly organized advertising firm of Julius-Glidden-Chase & Hooker, the other three members of which were executives of the firm of Hurja, Chase & Hooker.

Photoengravers Meet in St. Louis to Discuss Vital Problems

The thirty-fifth annual convention of the American Photo-Engravers Association, to be held at the Statler Hotel, St. Louis, October 15 to 17, promises to be of immeasurable importance to every forward-looking photoengraver. The problems to be discussed are of such urgently vital character that every member will want to be present.

A revision of the standard photoengraving scale—considered the most important document in the industry—will be proposed. The opinions of photoengravers regarding price reductions will be presented and analyzed. The five-day week, which the International Typographical Union rejected by vote on September 15, will be considered. Sales, credit, labor, and wage problems will be studied with a view to improving the conditions throughout the industry, and all in all (and not overlooking the equipment exhibition), this convention warrants the attendance of every photoengraver.

Challenge Machinery Company Gets Patents on Five New Devices

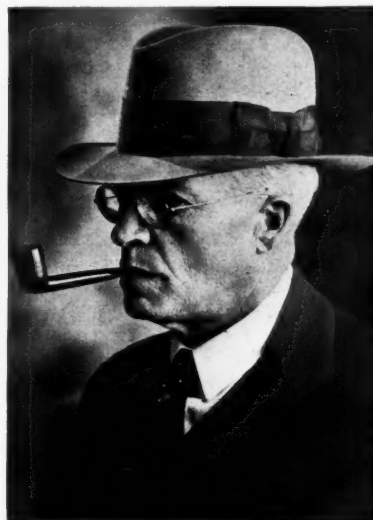
Patents covering five new printing devices have been issued to the Challenge Machinery Company, of Grand Rapids, Michigan, by the Patent Office. The first is an adjustable and interlocking playing-card block for securing plates for printing such cards. A simple manipulation of the two parts of the block makes it available for printing two types of cards.

The second patent covers a press-bed movement of novel reciprocal construction providing uniform speed for the bed while it passes under the cylinder. The new Challenge form lockup (described and illustrated on another page of this issue), for reducing the time required for lockup, is also covered by patents just issued to the company.

A book guide, which is attached to the back gage of a cutter to save time in the trimming of books, is now covered by patents issued to the Challenge company, as is also a slip-on galley label holder made of brass which clamps over the end of the galley, facing either inward or outward. All of the devices mentioned were invented by persons connected with the Challenge Machinery Company, and have been assigned to this firm by the inventors.

Death of Ole Buck

Ole Buck, widely known as an association secretary, weekly-paper publisher, and editor, died at Lincoln, Nebraska, on September 13 at the age of sixty years. Although his early education was obtained under difficulties due to an injury which confined him to his room, he secured a teaching position while only seventeen years old. Service as a country correspondent during his teaching years developed his interest in the possibilities of newspaper



OLE BUCK

work, and later young Buck became editor of the Waynesville (Ill.) *Record*. After having had experience on several Illinois newspapers Ole Buck moved to Nebraska, and was married there in 1894. In the ensuing years he was connected with the Long Pine (Neb.) *Journal*, started the Treynor (Iowa) *Record* and operated it for nine years, served as manager of the Monarch Printing Company at Council Bluffs, Iowa, and then purchased the Newman Grove (Neb.) *Reporter*, after which Mr. Buck, following a year's experience as controlling owner of a bank in western Nebraska, bought the Harvard (Neb.) *Courier*. At this time, 1918, he became secretary and then the field manager of the Nebraska Press Association, and he maintained that connection until his demise. Ole Buck foresaw and promulgated the project of a national organization of the newspaper-association managers. When Newspaper Association Managers, Incorporated, was organized in 1922, Mr. Buck was appointed secretary-treasurer, and was still serving in that position at the time of his death. Around fourteen months ago Mr. Buck became editor of the *National Printer-Journalist* and *The United States Publisher*, handling the editorial work from his office in Lincoln, Nebraska, the journal being published at Springfield, Illinois.

Death of Orrin W. Jaquish

Orrin W. Jaquish, a commercial illustrator whose work has been reproduced in THE INLAND PRINTER on frequent occasions, died recently at Greenwich, Connecticut, at the age of forty-six years. Mr. Jaquish had been confined to a Greenwich sanitarium for treatment following a nervous breakdown.

Lent & Graff Company Merges With the Kalkhoff Organization

Announcement is made of the merger of two of New York City's most widely known and respected printing firms—the Kalkhoff Company, of 305 East Forty-fifth Street, and the Lent & Graff Company, 406 West Thirty-first Street. The Kalkhoff Company has been in business for twenty-seven years, and its able president, G. Frederick Kalkhoff, is treasurer of the United Typothetae of America. The Lent & Graff organization has been a factor in the industry for twenty-three years. A. Stanley Graff, president of the Lent & Graff Company, is treasurer of the New York Employing Printers Association. Edwin F. R. Lent retired from the presidency three years ago and became chairman of the board.

While the officers of the new organization had not been selected when this department went to press, all other details of the merger have been completed. The plant of the Lent & Graff Company has been moved to the location occupied by the Kalkhoff Company, and the combined shop is operating smoothly. The proprietors feel, with justification, that future prospects for this combination of two leading companies are indeed bright.

Hall Firm Achieves Economies by Combining Eastern Concerns

The W. F. Hall Printing Company, Chicago, announces that it has completed the removal of the equipment of the Rotoprint Gravure Company's Jamaica (L. I.) plant to the plant of the Art Color Printing Company, Dunellen, New Jersey, which was recently purchased by the Hall organization. Frank R. Warren, president of the latter company, states that the consolidation of the eastern companies' rotogravure facilities will result in an estimated annual saving of at least \$200,000, and should also make it possible to secure contracts which could not have been handled when the two plants were operating independently.

Two Other Associations to Meet With U. T. A. at New Orleans

Two of the other printing-trade associations, directly related to the United Typothetae of America in ideals and objectives, will meet at New Orleans in the headquarters hostelry, the Hotel Jung, during the U. T. A. convention period, October 12 to 15. The Advertising Typographers of America will hold meetings during that entire time, and the College Annual Producers of the United States will discuss important problems on the 12th. The postponed International Trade Composition Association meeting will be held in November.

Death of Richard M. Bedell

Richard M. Bedell, associated with the Mergenthaler Linotype Company for thirty-nine years, and recognized as one of the best-posted men in the United States regarding linotype machinery, died at Plainfield, New Jersey, on August 26 at the age of sixty-seven years. Mr. Bedell was a foreman in the assembling department of the Mergenthaler company when it was first organized. He became a master mechanic and then was selected to head the experimental department, in which position he invented many features now regularly used on

the linotype. During recent years Mr. Bedell had been attached to the executive offices, and had made a number of trips to Europe to note the improvements effected in typesetting machines in foreign printing centers.

Death of Carl J. Spaethe

Carl J. Spaethe, general manager of the Premier Printing Ink Company, Chicago, and a past president of the Chicago Club of Printing House Craftsmen, died at Chicago upon September 3 at the age of forty-seven years. Mr. Spaethe came to Chicago about sixteen years



CARL J. SPAETHE

ago from St. Louis, his home city, where he had learned the inkmaking trade. He was always an active member of the Chicago Craftsmen's club; he served as secretary in 1925-26, and was chosen as president for the 1928-29 term. One of his ambitions—and one which was fulfilled—was to lead a large delegation of Craftsmen to the St. Louis convention; and it was but shortly after his return from this trip that Carl Spaethe went to the hospital for the operation which resulted in his death.

Death of Benjamin F. Durr

Benjamin F. Durr, vice-president and general manager of the National Publishing Company, Washington, D. C., died at his home in Washington on August 23 at the age of fifty-three years. He entered the printing industry while very young, and when only twenty-five he was sent to the Philippine Islands by the Government Printing Office and was employed there for several years. After returning to the United States Mr. Durr served with the Treasury Department's General Supply Committee, and during the World War he helped organize the United States Food Administration and was later made chief of the supply division. For eight years before he joined the staff of the National Publishing Company Mr. Durr was the executive secretary of the Washington Typothetae, and he was connected with the aforementioned publishing concern for about four years prior to his death. The deceased, who was a veteran of the Spanish-American War, was buried with full military honors in Arlington National Cemetery.

N. E. A. Directors Take Important Steps at Chicago Meeting

Officers and directors of the National Editorial Association met at the Morrison Hotel, Chicago, September 4 to 7, in a series of business meetings in which a number of important steps were taken. The most significant of these was the approval of a report presenting a program for closer affiliation between state press associations and the national organization. The report, prepared by a joint committee of the National Editorial Association and Newspaper Association Managers, Incorporated, advocates the following program:

- (1) Establishing of a national central office with full-time staff, and eventual use of branch offices at New York City and San Francisco.
- (2) Consideration of plans that contemplate a closer cooperation with national, regional, and state associations, and that look forward to a federation with a delegate system of representation at N. E. A. conventions.
- (3) Selection of a new name more truly representative of the N. E. A.'s field and activities.
- (4) Consideration of ways and means for financing the national association and affiliated bodies.
- (5) Development of a five-year program of membership service, to include publications, advertising contracts, circulation promotion and protection, general newspaper improvement, newspapers' business practices, auditing, research, and surveys.
- (6) Recommendation that the next regular meeting of the N. E. A. board of directors and of the Newspaper Association Managers' board be held at the same time.

The permanent committee appointed to work out the practical details of the recommended program is as follows: For the National Editorial Association, K. F. Baldrige, director, of Bloomfield, Iowa; Walter D. Allen, director, of Brookline, Massachusetts; Erwin Funk, past president, of Rogers, Arkansas. For the Newspaper Association Managers, John B. Long, of California; Harry B. Rutledge, of Oklahoma; Joseph B. Sturgeon, of Michigan.

The N. E. A. directors voted to hold the 1932 convention in California, in accordance with the membership vote at the Atlanta meeting, and the business sessions are to take place in both San Francisco and Los Angeles, with July 19 as the tentative date for the opening ceremonies at San Francisco.

The better-newspaper contests are to be continued in seven classes, this number not including another contest for the best editorial for promotion of international good will in connection with the Olympic games. The N. E. A.'s award for the best state-field-manager report covering his association's program of the activities for the year, and presented at the annual meeting of the Newspaper Association Managers, will be continued, and a third national newspaper survey of weeklies and small dailies will be conducted.

Death of Harold H. Jordan

Harold H. Jordan, president of J. J. Little & Ives Company, New York City printing and binding firm, passed away at New York City on September 1 at the age of fifty-three years. Mr. Jordan had been associated with his company for twenty years. Ten years ago he was made vice-president and general manager, and in July of this year he became head of the Little & Ives organization.

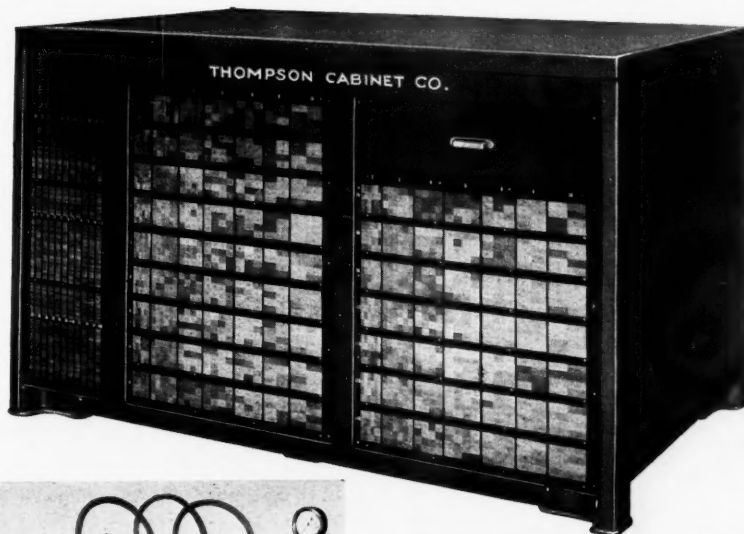
New Developments in Field of Printers' Equipment

A LOCKUP AND STORAGE TABLE with several very important features has recently been introduced to the trade by the Thompson Cabinet Company. This table is manufactured in either steel or wood, with a 39 by 63 cast-iron surface; or, if desired, a marble surface, 36 by 60, with coffin, can be used. Lockup materials in a wide variety of lengths are stored on the side shown in the illustration, which also has a drawer for storage of tools and other miscellaneous equipment. The reverse side of this table provides six tiers of steel runs for 8¾ by 13 steel galleys, with a total capacity of 132 galleys. Each galley opening is consecutively numbered on the vertical post. This table saves time and labor, and will be found indispensable in the up-to-date composing room. Additional information may be secured by writing a letter to the Thompson Cabinet Company in care of THE INLAND PRINTER.

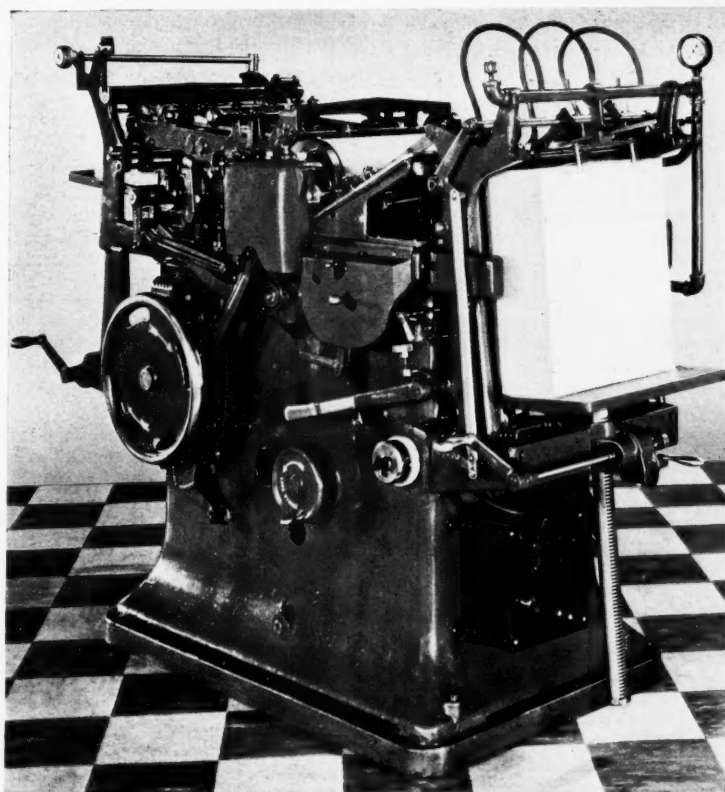
A LITTLE CYLINDER PRESS possessing many notable features has been brought out by the Chandler & Price Company. The chase size is 11 by 14, and the press will handle a sheet up

60 per cent of the average commercial printing falls within this size limit. A speed of 3,800 impressions an hour is readily attained on full-size forms, and on smaller forms a speed of

travel in relation to the size of the form being run. Thus the press can be sped up while running small forms, and its amount of work is lessened for such forms, thereby reducing the amount of necessary wear. The delivery carriage is lifted with one motion to apply make-ready. The complete roller assembly similarly swings out of the way with a single motion, and the pressman can work on the form from either side of the press. A new type of quick-acting clamp which is reliably positive, yet is readily loosened and is even more easily tight-



The new Thompson lockup and storage table, made in either steel or wood, economizes on time and labor in the composing room. Many lengths of materials are stored on this side, and the reverse has six tiers of steel galley runs and holds 132 steel galleys



The little cylinder press introduced by the Chandler & Price Company is a remarkably versatile but compact machine for the average run of commercial work. Small forms are run at 4,500 an hour, and full-size forms at 3,800. Distribution is said to be equivalent to that of large cylinder presses

to 11 by 15 in size, in any stock from onionskin to four-ply cardboard. The press size was determined after investigation had indicated that

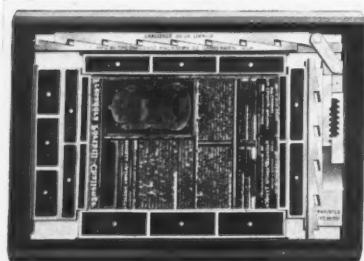
4,500 is available without extending the press to its last notch of speed. An adjustment is provided which changes the bed and cylinder

ened, holds the drawsheet. Press controls are located on the operator's side in one group. Within easy reach are the hand wheel for inching the bed back and forth, the wheel regulating travel of bed and cylinder, the handle for working up the fountain ink and the speed-control handle. Distribution of ink is especially effective, and is said to be the equivalent of the regular cylinder-press distribution. Five composition rollers are used, with three metal rollers and vibrators. A completely accurate control of ink flow is allowed by a double row of staggered screws. Completely assembled, with the motor mounted in the base, the press occupies a total floor space of less than 3 by 5 feet. No outside attachments are needed, for the delivery mechanism is built in as an integral part of the press. It is believed that this press offers unusual advantages for printers seeking a high-speed press capable of handling the average run of commercial printing on an economical basis. For additional information communicate with the Chandler & Price Company in care of THE INLAND PRINTER.

A NEW FORM LOCKUP, permitting a form to be locked up with a single motion of the wrist, has been brought out by the Challenge Machinery Company. Only one pair of quoins is used for the form instead of the seven ordinarily employed in a 12 by 18 chase. As will be observed in the illustration, the device consists of two sets of sawtooth-design jaws, one set for the length of the form and the other for

THE INLAND PRINTER for October, 1931

the width, and the two sets connected by a flexible link across the corner. This lockup device is particularly recommended for printing plants handling many standing forms of directories, price lists, stock reports, etc., and for work requiring type changes every few hundred impressions. The outstanding features of the device are its simplicity and its ability to



The new Challenge lockup reduces lockup time especially in cases where frequent type changes occur

save lockup time, the time saved upon some work being estimated at as high as 90 per cent. Its unique construction prevents the quoin bar from sliding along the edge of the form and disarranging the type matter as a result. The spread is a direct pressure against the side or the end of the form, and the long quoin lock bar will hold the form perfectly square without springing the chase. The Challenge Quick Lockup, as it is called, is manufactured of the best grade of steel and should last indefinitely. It is made for six chase sizes: 10 by 15, 12 by 18, 14½ by 22, 14½ by 19¾, 15 by 20¾, and 17¼ by 21; and special sizes can be made to order. For additional information address a letter to the Challenge Machinery Company in care of THE INLAND PRINTER.

FLEXIBLE STEEL MEASURING TAPE CAN NOW be easily applied to the twenty-six-inch lever paper cutter manufactured by the Chandler & Price Company. The tape turns on two wheels, one supported by a rod at the extreme back end of the press and the other in the front frame just above the knife. Another rod unites the back gage and tape, so that the slightest movement of the control wheel regulator shifts both simultaneously. The tape, moving past an



Flexible steel measuring tape is now available for C. & P. lever cutters of this size above No. S4083

indicator on the front of the frame, is read by the operator with perfect ease and accuracy. All of the company's twenty-six-inch cutters above the serial number S4083 are bored ready to accommodate this equipment. The installation can be made with an ordinary kit of tools, and the cost of the equipment is very moderate. For additional information regarding this tape write to the Chandler & Price Company in care of THE INLAND PRINTER.

A PLATE-TESTING INDICATOR, for use in checking the trueness of the printing line of curved stereotype plates, has recently been developed by Adolph Bobe. This instrument enables the superintendent or pressman to locate the distortion often caused by cooling newspaper stereotype plates with water, after which he can do the necessary shaving on the back of the plate. Plate defects which cannot be located with micrometers or plate gages are instantly indicated in thousandths of an inch with the Bobe-meter. The instrument can also be used by stereotypers to test plates which have not been removed from the cylinder of the Junior Autoplate. When the plates have been sprung through improperly locking them on the press cylinders, the Bobe-meter discloses the trouble at once. Additional information in regard to

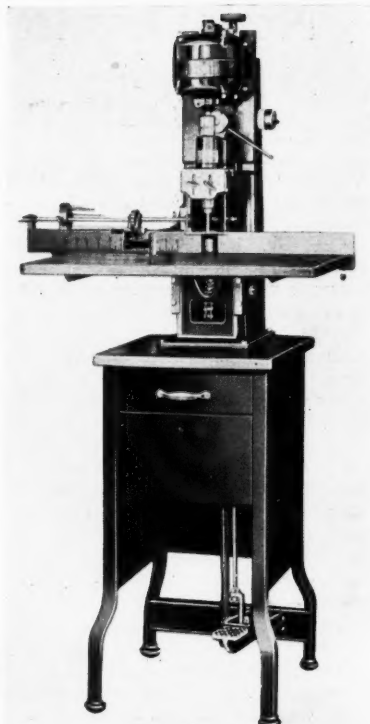


Defects which do not register with micrometers or plate gages are readily found with the Bobe-meter

this instrument may be secured by writing to Adolph Bobe in care of THE INLAND PRINTER.

A NEW VISE RELEASE, for lowering the vise all the way down to allow full access to the mold disk and slide, has been introduced by the Intertype Corporation for its machines. A small foot pedal has been provided, and the attendant merely presses down on the pedal while standing erect, instead of having to lean over for this operation as under the previous arrangement. This improvement avoids danger of injury to the attendant and simplifies the matter of controlling and balancing the heavy vise frame. Additional information may be obtained by writing to the Intertype Corporation in care of THE INLAND PRINTER.

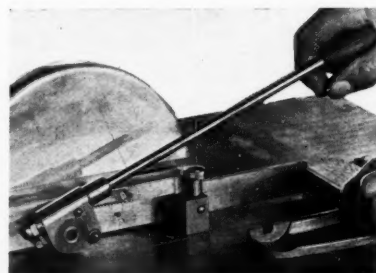
A NEW PAPER DRILL, known as the Style B Challenge-Mielke drill, has been brought out by the Challenge Machinery Company. The new model has a 16 by 25½ table, and it is equipped with automatic clamp and stripper and turret adjustable side guide. Depending on the operator, nature of work, and amount of the stock in each lift, this drill can punch from 75,000 to 100,000 holes an hour. It cuts a perfect hole through a ream of stock at a single stroke. This paper drill plugs into an ordinary light socket, and is easy to adjust and operate. Additional information desired concerning this machine may be obtained by writing a letter



The new Challenge-Mielke paper drill has a 16x25½ table, and punches 75,000 to 100,000 holes an hour

to the Challenge Machinery Company in care of THE INLAND PRINTER.

A NEW WORKHOLDER CLAMP possessing several improved features has been brought out by the Hammond Machinery Builders. This new clamp is known as the Ben Franklin, as it is standard equipment upon the Ben Franklin TrimOšaw. The new clamp is guaranteed to be both positive and non-fanning. A quarter-turn of the handle provides positive grip, and the grip is readily released by a quarter-turn in the opposite direction. The clamp can be opened or closed with a slight upward or downward movement of the arm, and the operator's hand does not approach the saw blade. All parts are machined from solid steel, the clamp is ruggedly constructed throughout, and it operates



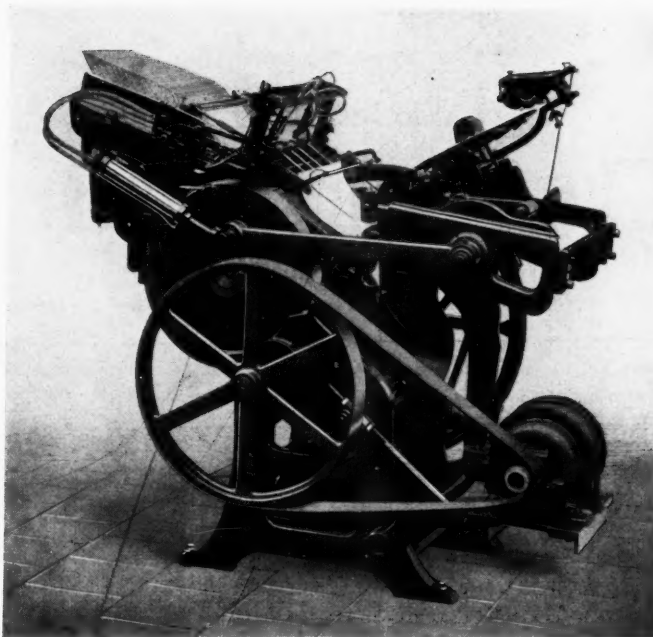
The Ben Franklin workholder clamp gives a positive grip with one quarter-turn, and is similarly released

with the minimum number of parts. The new clamps may also be purchased for any Ben Franklin TrimOšaws now in service. For additional information regarding this clamp write to the Hammond Machinery Builders in care of THE INLAND PRINTER.

"It will no doubt be of interest to you to know that the new Peerless Automatic Unit which you installed in our plant a couple of months ago is performing fine and fulfilling our every requirement. We are running all kinds of jobs on it to our entire satisfaction. We have even run die-cut work—automatically feeding it. After adding this press, our plant is entirely automatic. We have not a single hand-fed press. Just a battery of Kellys and the Peerless. I want to thank you for calling the Peerless to my attention because it really is the answer to the printer's prayer for the production of small work."

WEIDNER PRINTING COMPANY

By Clyde R. Weidner



The PEERLESS AUTOMATIC UNIT

"IS FULFILLING
OUR EVERY
REQUIREMENT"

● The real test of printing plant equipment is the service it renders—the satisfaction it gives under actual operating conditions. By this day-in-and-day-out test in hundreds of printing offices the Peerless Automatic Unit stands supreme. This Feeder, shipped to you from our factory attached to a Chandler & Price New Series Gordon, makes an ideal combination in the job pressroom for maximum production at minimum expense.

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● The Peerless Automatic Unit will deliver 2600 to 3000 impressions hourly on any job within its range that should be run at that speed. Printers throughout America who are using Peerless Automatic Units daily under a wide variety of operating conditions consider them by far the best automatic feeders of their class. Truly—to quote Mr. Clyde R. Weidner of St. Louis—the Peerless Automatic Unit is "the answer to the printer's prayer for production on small work."

The Peerless Automatic Unit costs little in comparison with its many advantages. Ask for demonstration, prices, terms, and full information at any of our twenty-five Selling Houses

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The Inland Printer

*The Leading Business and Technical Journal of
the World in the Printing and Allied Industries*

J. L. FRAZIER, EDITOR
M. F. BALDWIN, ASSOCIATE EDITOR

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*Emblem and slogan of International Association of Printing House Craftsmen. Join now!

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Editorial Brevities

Roses for Rochester

ROCHESTER, NEW YORK, not only rates classification among the cities of the country where the printing industry ranks particularly high, but it stands out. True enough, when an Illinois merchant or an Ohio banker thinks of Rochester he thinks of photography—optical goods in general, too. But printerdom looks to Rochester, a bulwark of Typothetae, with pride. And local bankers enviously eye printers' accounts with competing institutions or they miss a bet, for the annual production of printing in Rochester amounts to \$10,000,000 exclusive of newspaper and periodical printing, and the payroll exceeds \$2,000,000 exclusive of executives' salaries, office payroll, and sales staffs.

Leaders in Typothetae can well make capital of the fact that in Rochester, where the U. T. A. is particularly strong, the number of printers operating their businesses on a high plane and making a commensurate profit is relatively high, indeed, very high. Lovers of fine printing can point to not just one or two but a number capable of satisfying the most exacting clientele.

The October 19 issue of *Rochester Commerce*, a magazine of forty-two pages and cover—pages about the size of this one—is, in large type on the striking front cover, dedicated "to the printing industry of Rochester." Articles by officers of the local Typothetae and printers who are members just about fill this particularly effective issue, an exemplification in itself of the best in typography, illustration, engraving, paper, and printing.

Printers of Rochester have not only made themselves known locally and, among printers, nationally as a very potent industry, but they are intent upon maintaining or increasing that standing. They advertise individually and coöperatively. They promote their industry collectively to an extent matched only by Indianapolis and Detroit.

A Debt to Henry Lewis Bullen

FOR SOME years Frank McCaffrey has been delivering to the business men of Seattle as good a brand of printing as they could get anywhere. Now Frank has established The Dogwood Press, where he will realize the ambition of most genuine craftsmen by producing such books as will be passed on admiringly from generation to generation of booklovers.

In his first production Mr. McCaffrey makes use of an article, "The Psychology of Printing Types," by Henry Lewis Bullen, from *The Printing Art* of 1912.

This is not written because what Mr. Bullen then set down is as true today. It is rather because the book reminds us of the time this seventy-five-year-old man has spent investigating the business and craft of printing and storing away the rich result of his research, not only in the great library and museum he has built up for the American Type Founders Company at Jersey City and the printers of the world, but in his own big brain.

The editor doubts if there is a man of any consequence in the industry who has not benefited from contact in one way or another with Henry Lewis Bullen. Has every such man acknowledged the debt? It is payable only by some friendly expression of gratitude.

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